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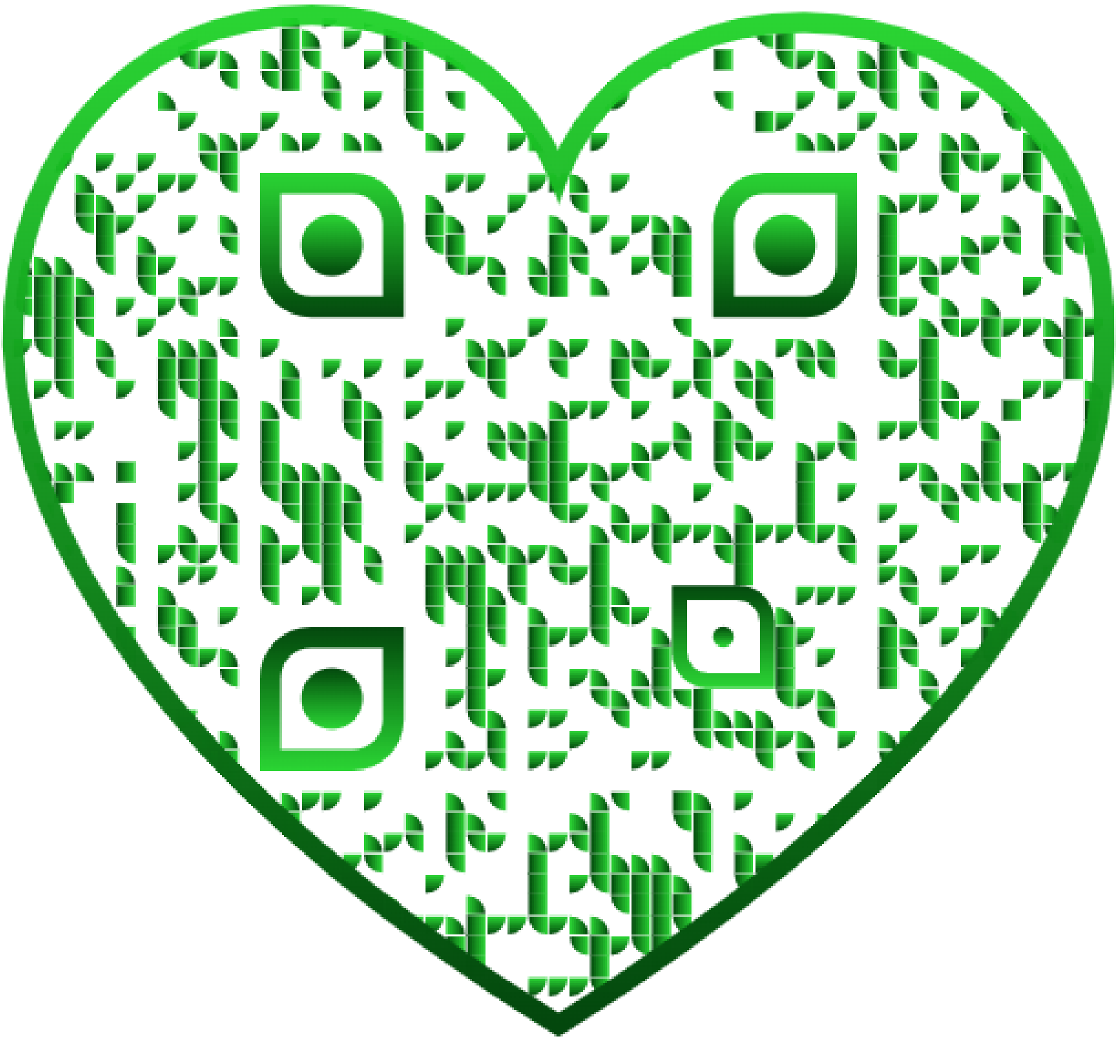

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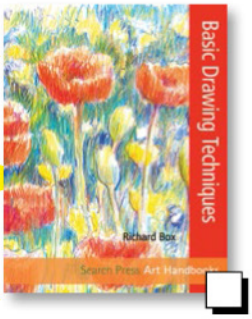
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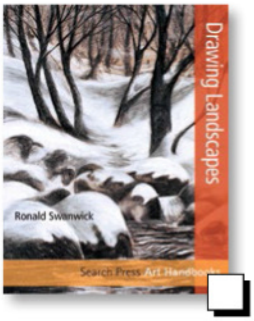
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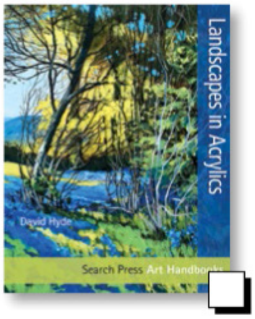
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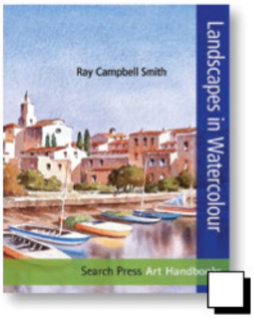
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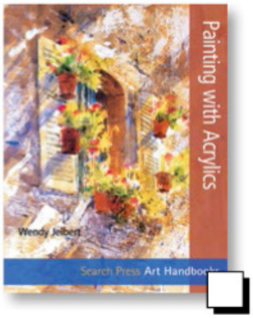
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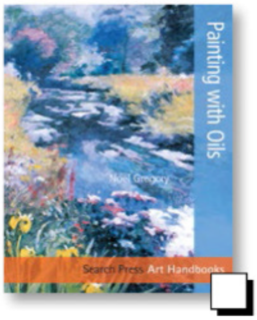
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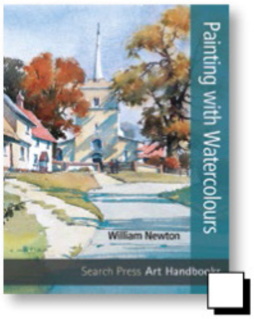
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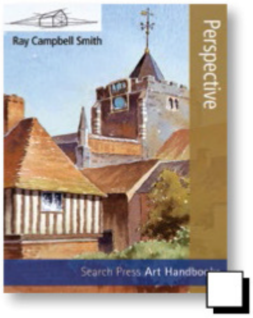
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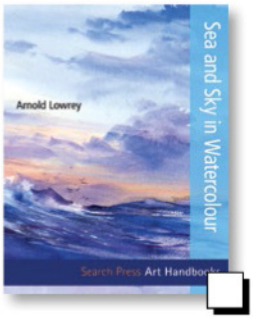
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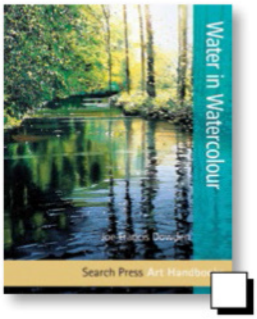
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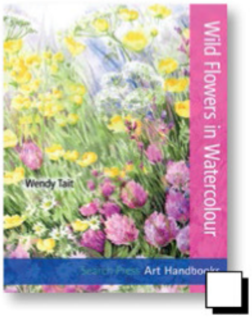
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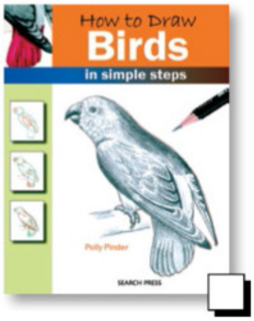
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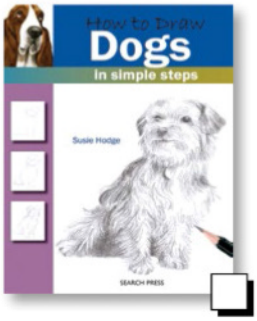
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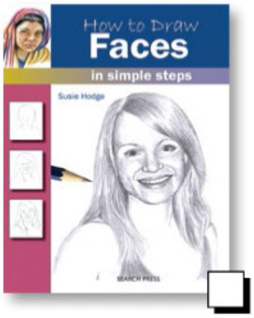
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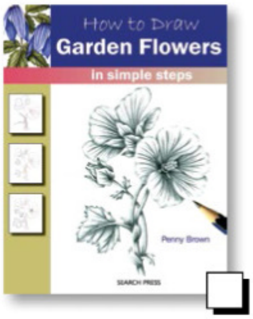
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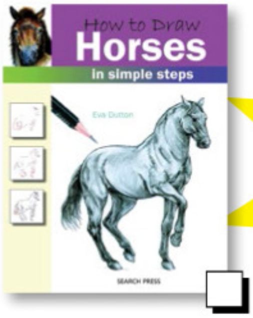
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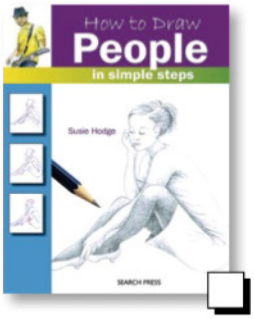
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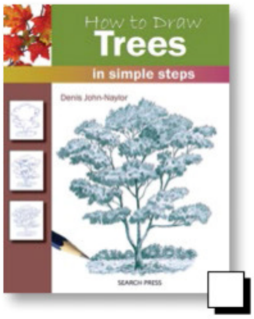
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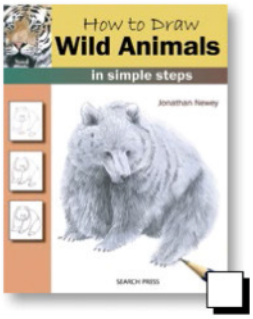
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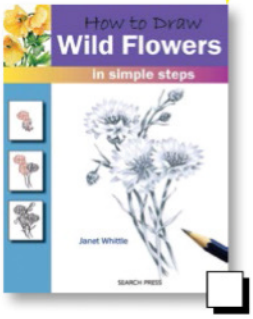
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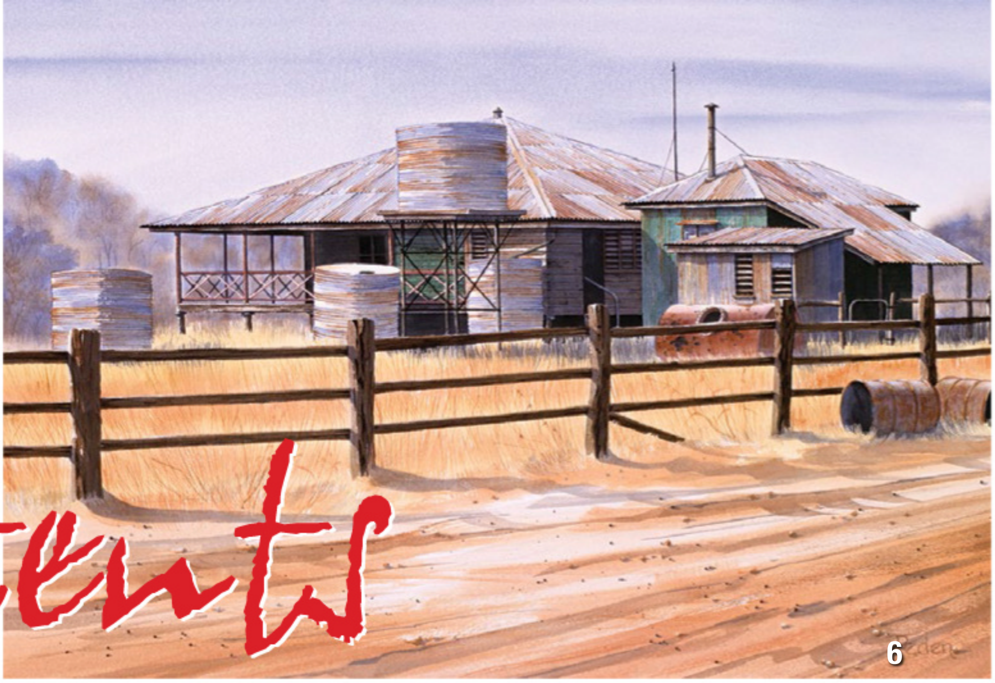

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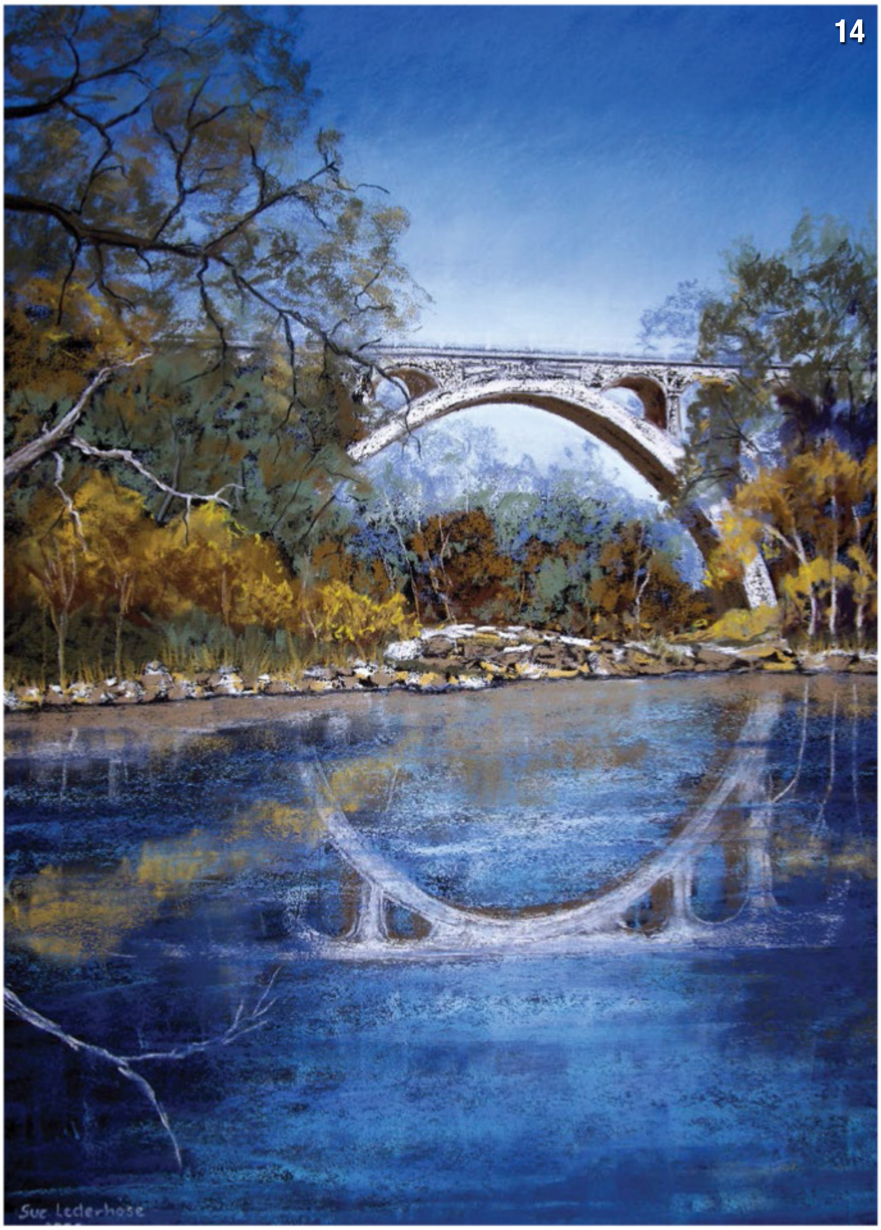

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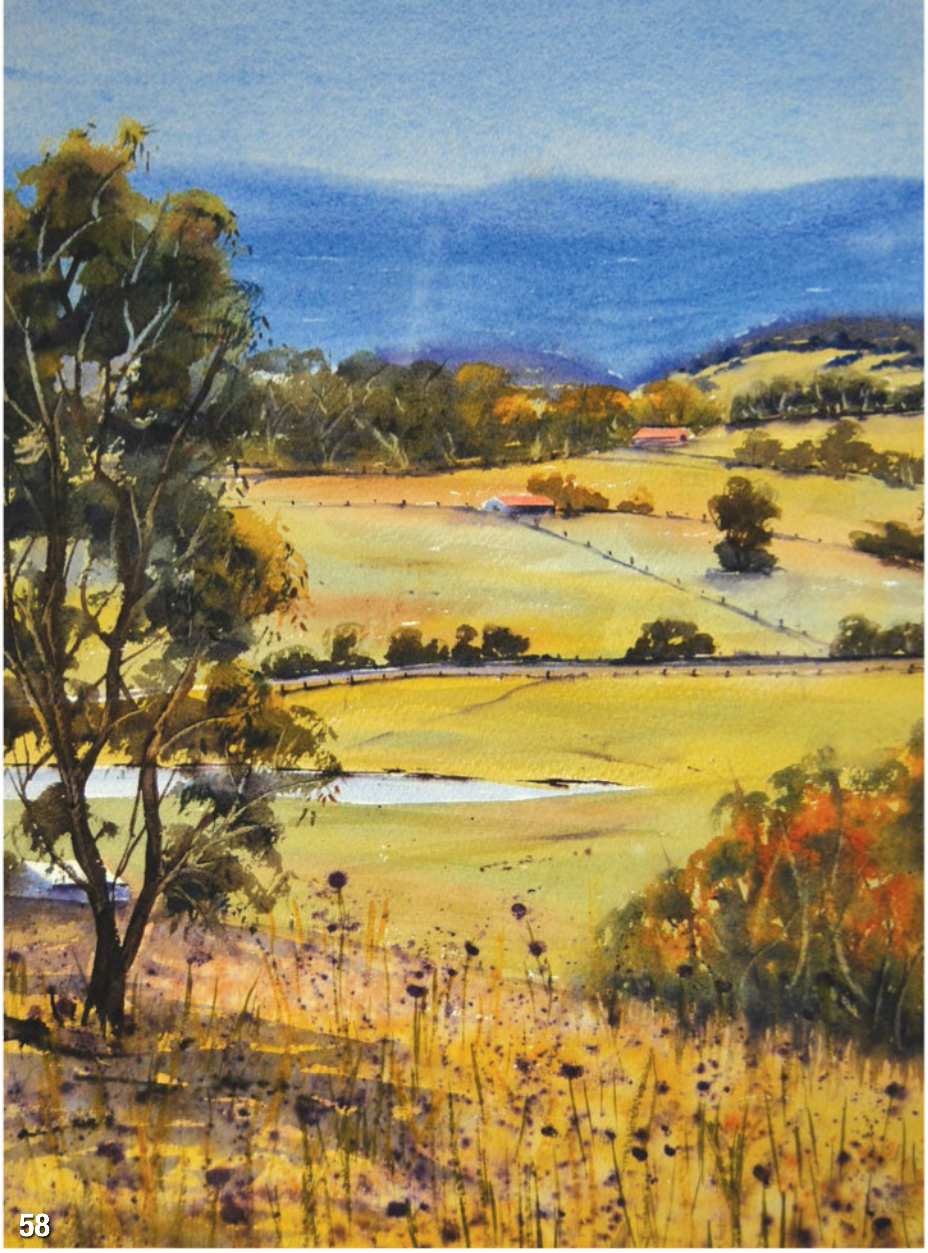

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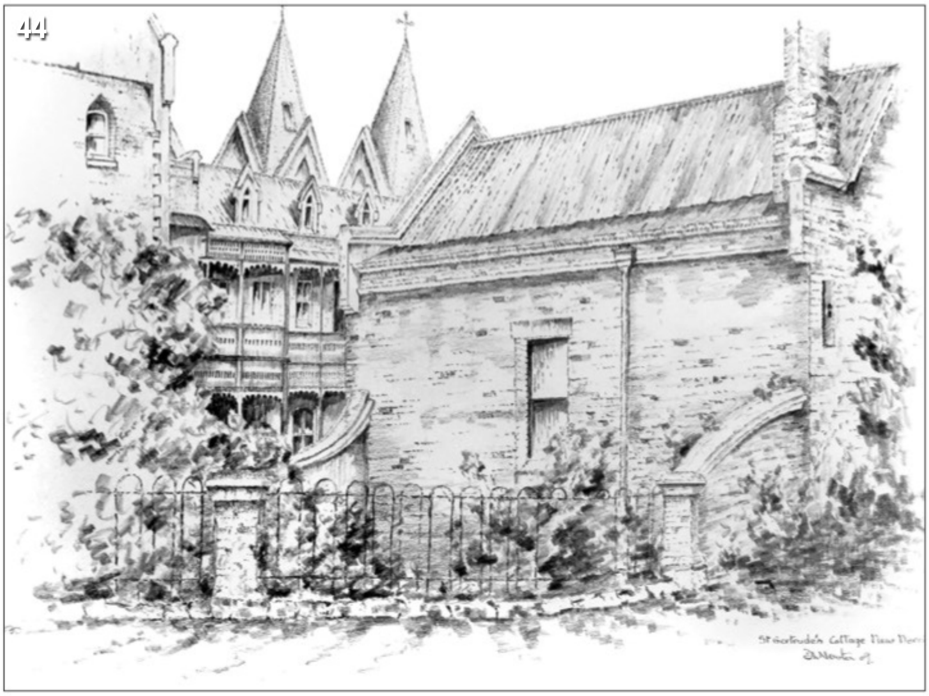
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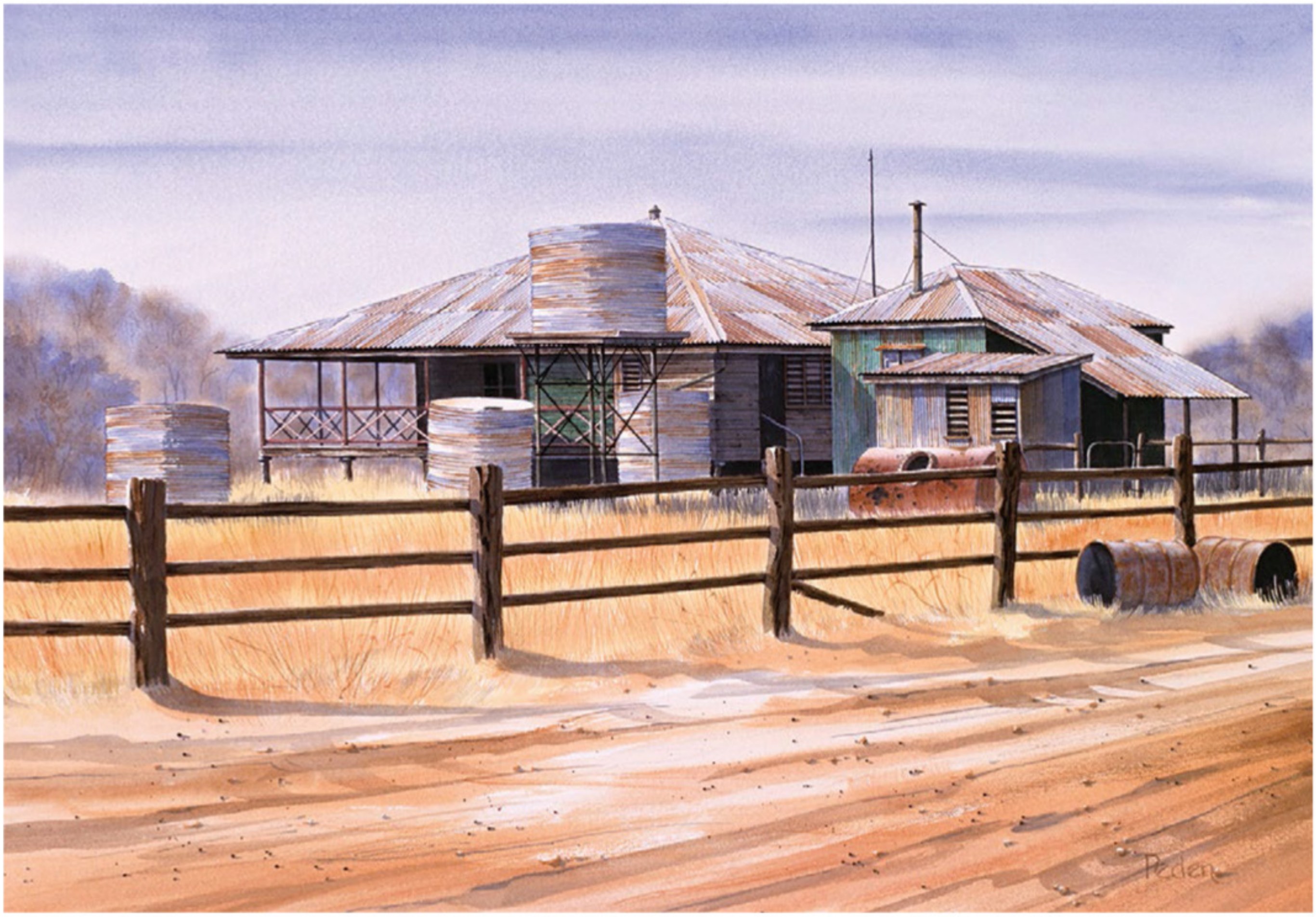
St Gertrude's Cottage New

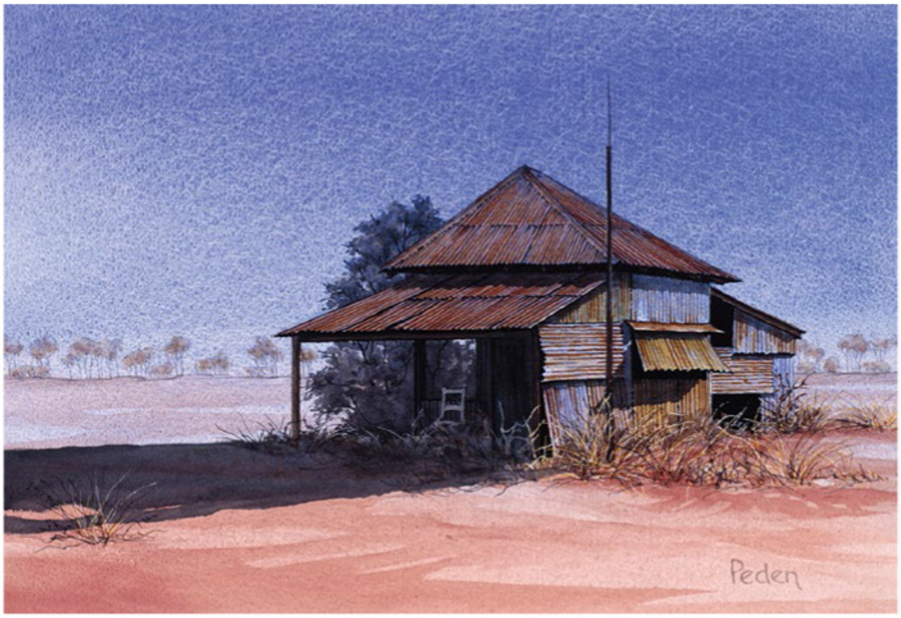
Ludij Peden

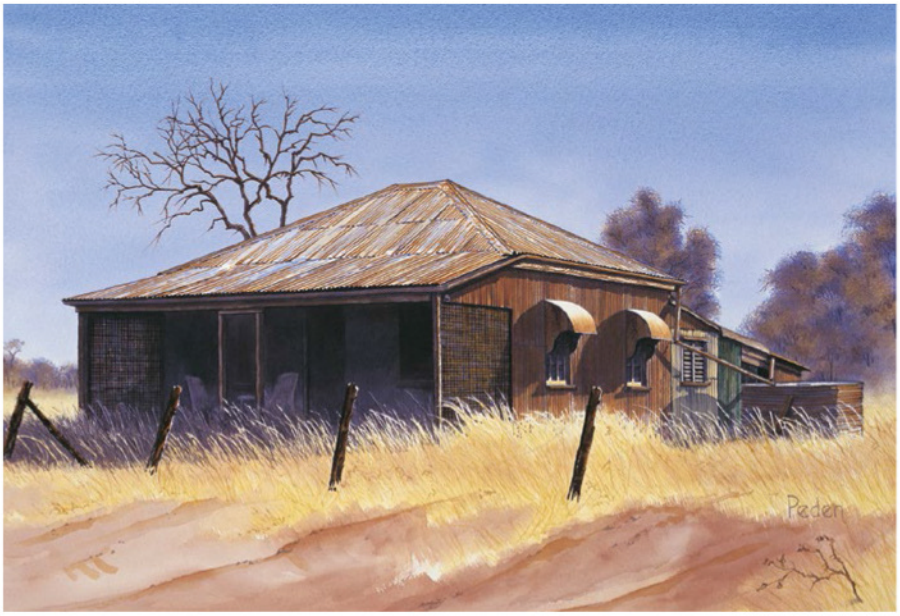
Queen of the Rusty Iron

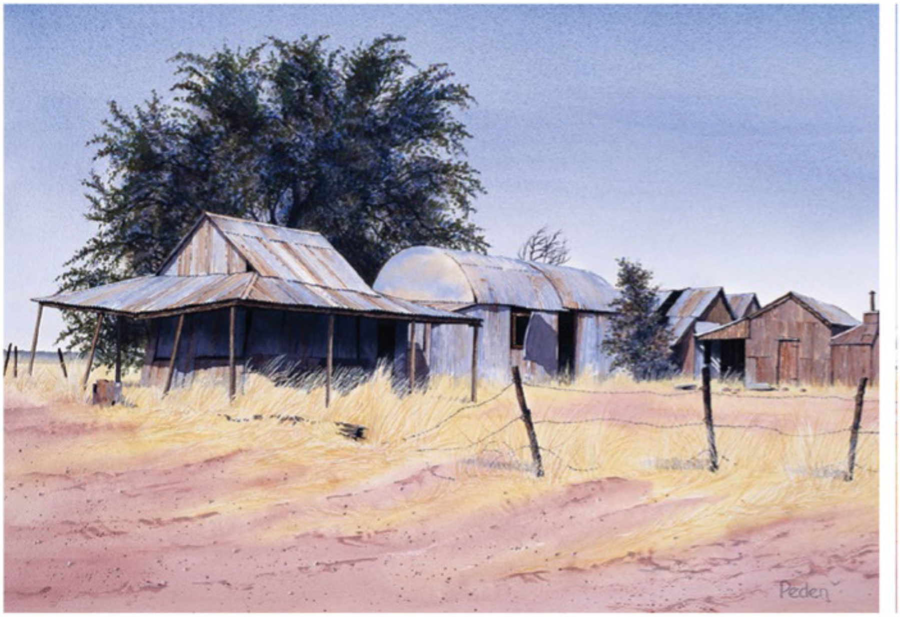
Edited by Trevor Lang

Born in Amsterdam in the Netherlands and raised in Cairns in Far North Queensland, Ludij Peden has seen her share of contrasts during her life's journey.







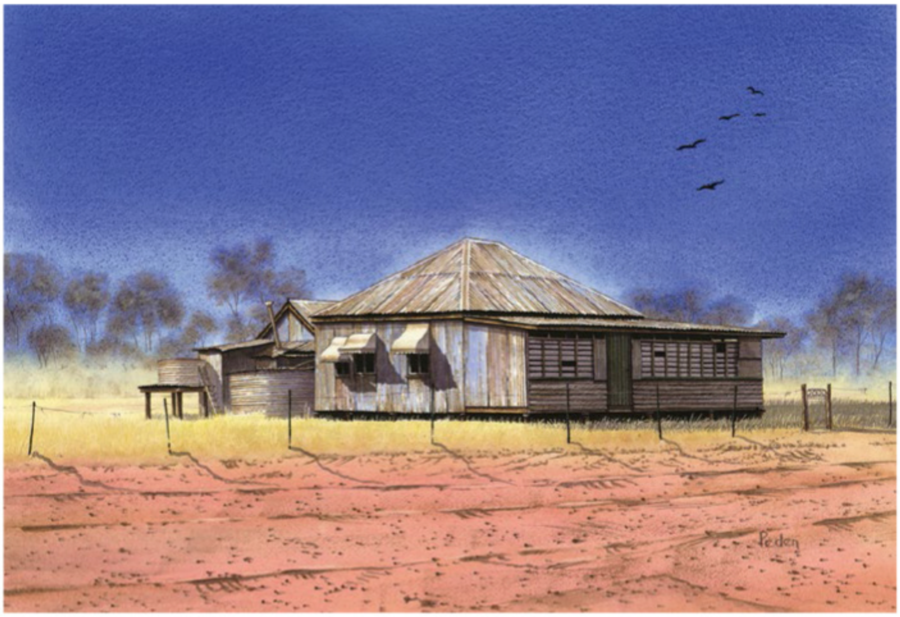


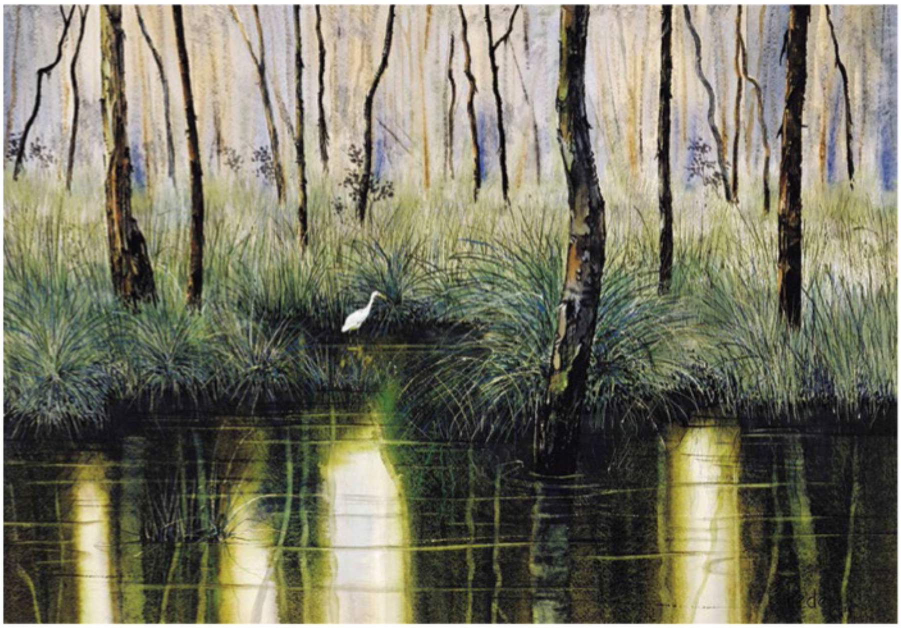
When Ludij came to Australia with her family at the age of six, she first landed at Derby in Western Australia – a far cry from the city life of Amsterdam. Finally disembarking from the ship at Fremantle, the family flew to Cairns via Adelaide, Melbourne, Sydney and Brisbane. On the flight from Brisbane to Cairns, the plane stopped frequently at towns all the way up the coast. Ludij recalls that the further north they went, the smaller the airports became.

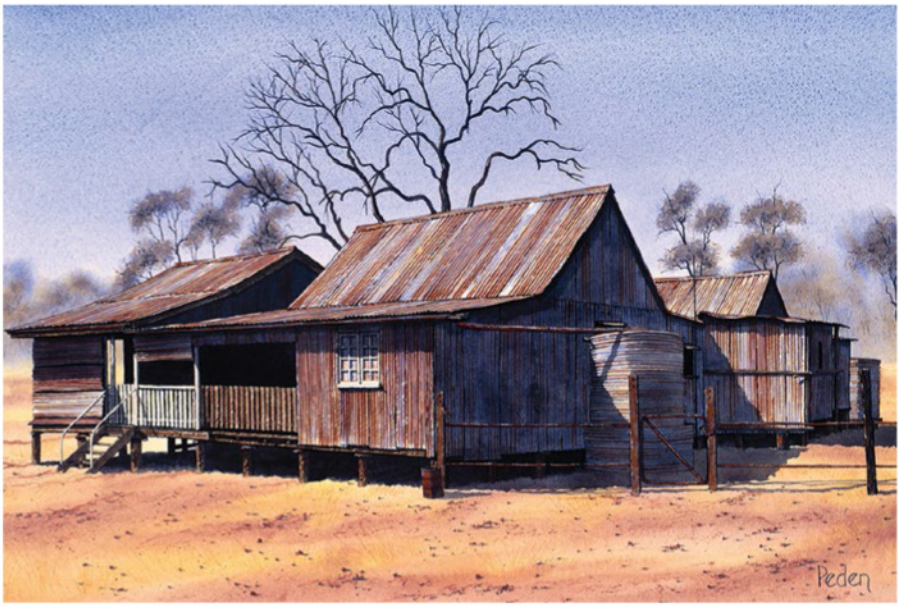
Initially painting in oils, Ludij Peden's subject matter evolved from the rivers, creeks, canefields, mountains and coastline of tropical North Queensland to stockmen, water buffalo and escarpments when she and her husband moved to the Northern Territory.

Ludij is not really sure when her fascination with houses began, but losing their family home in Darwin's infamous Cyclone Tracy probably emphasised the importance of housing as part of the Australian lifestyle. When she moved to Brisbane in 1975 she had already begun to paint the occasional house. Her first Brisbane exhibition, however, featured historic hotel buildings around Queensland and northern New South Wales – it was entitled 'Pub Crawl'.

Ludij moved back to Cairns with her husband and two small sons in 1978, and was horrified to discover that many of the old houses were being demolished to make way for blocks of units. She decided to 'do her bit' to preserve history by painting as many of the old Australian houses and cottages as she could. She also began to travel through the Queensland







outback, capturing images of station homesteads and outbuildings before they disappeared.

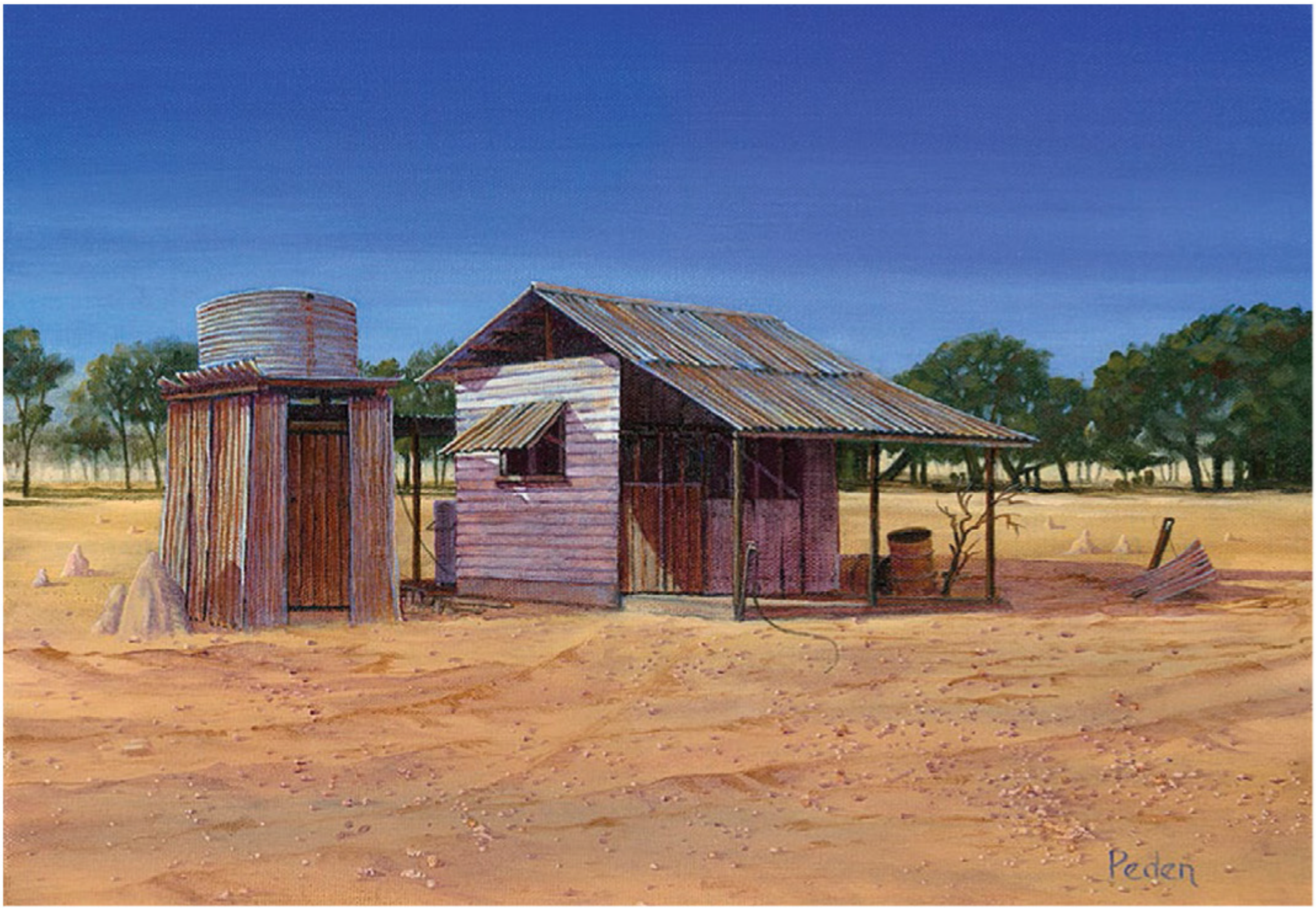
After becoming seriously ill from the effects of the heavy metals in her oil paints and solvents, Ludij changed to watercolours in the '80s and, through this new medium, continued her love affair with old buildings.

Before marriage and children, Ludij had been a school teacher. She continues to use her teaching skills to conduct on-demand workshops for art groups in Queensland and New South Wales. Her ability to produce a 'weathered texture' effect in her old buildings has seen her dubbed in many circles as 'the Queen of the rusty iron'.

Recently Ludij was introduced to Genesis Heat Set Oils. These paints are free from the metals, odours and solvents which caused her earlier health problems. They handle like any other oil paints, remaining soft and pliable … but can be instantly dried with a heat gun. They are also very economical to work with, offering significant cost savings when compared with many other artistic mediums.

The big advantage for Ludij in using Genesis Heat Set Oils was that she began to experience new freedom in her studio. She could come and go without having to clean up brushes and palettes – and even switch between oils and watercolours without any disruption. In the often damp Atherton Tablelands climate, being able to control the drying of her paints was a real benefit. Because of the quality of the paints and the ability to dry sections of her work at will, Ludij is now able to achieve (in oils) the same detail for which her watercolours are renowned.

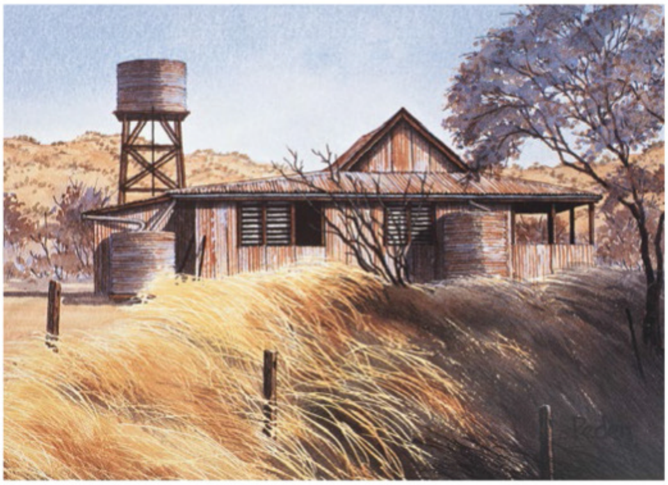
While still enjoying her painting in watercolours, Ludij Peden has

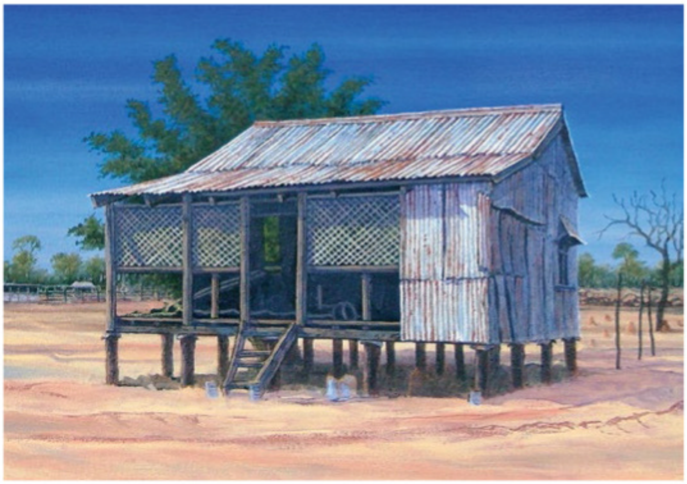


embraced Genesis Heat Set Oils as a means of returning to oil painting. Her latest solo exhibition in Cairns featured a mix of oils and watercolours, and was appropriately entitled ‘Contrasts’. It contrasted her oil paintings with her watercolours, and also provided a contrast of houses and scenes from across Australia with others which resulted from a recent trip to New Zealand.

Ludij and her husband now live in their own ‘old Queenslander’ residence in the historic village of Yungaburra on the Atherton Tablelands near Cairns. They have built a studio behind the house, where Ludij continues to paint in both watercolours and Genesis Heat Set Oils.

Aside from her own important artistic pursuits these days, much of this artist’s spare time is spent in encouraging her four-year-old granddaughter … who appears to have inherited her legendary love of painting and drawing. ■





Medium: Genesis Heat Set Oils

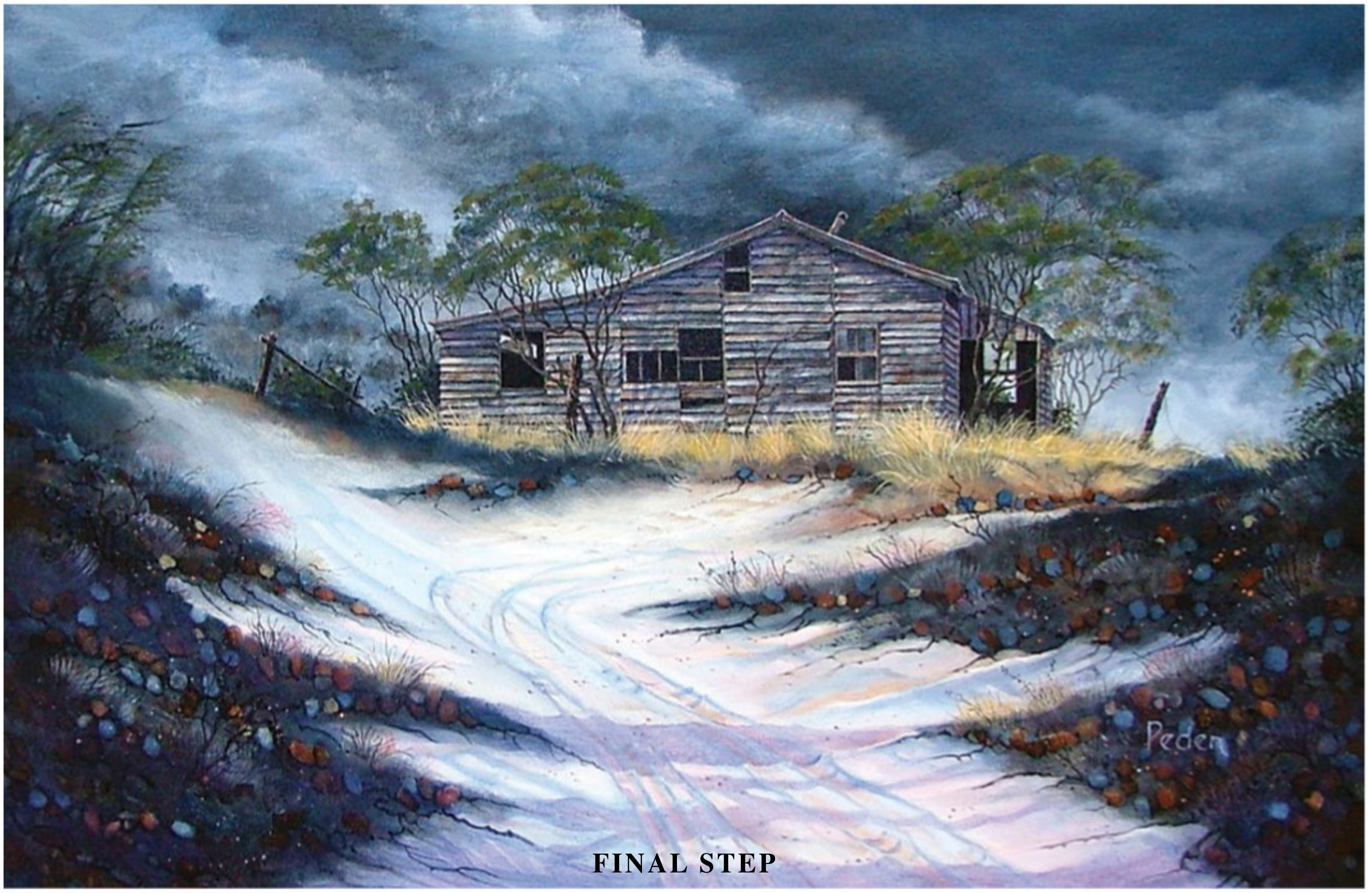
Last Light Before the Storm – Atherton Tablelands

By Ludij Peden

Queensland's accomplished 'Queen of the Rusty Iron' describes her method for producing this charming picture of a crumbling old rural building.

STEP ONE

The first thing I do when confronted with a white canvas is give it several coats of coloured gesso. In this case, because I had already determined the mood and setting, I decided to merge a black gesso at the top into a white gesso towards the bottom of the canvas. Using coloured pastel pencils, I drew in the subject and placements of the key features.



FINAL STEP

STEP TWO

I went over the pastel outlines with a thinned mix, using Genesis Thinning Medium and some of the Genesis colours, applied with a rigger brush – this helped to preserve the drawing to some extent. I set the outlines with the heat gun and removed the surplus pastel with a damp tissue. I worked up the sky areas – drying, layering and reworking as necessary. I dried the sky, then blocked in the tree colours and the sunlit grass area with broad brush strokes.

STEP THREE

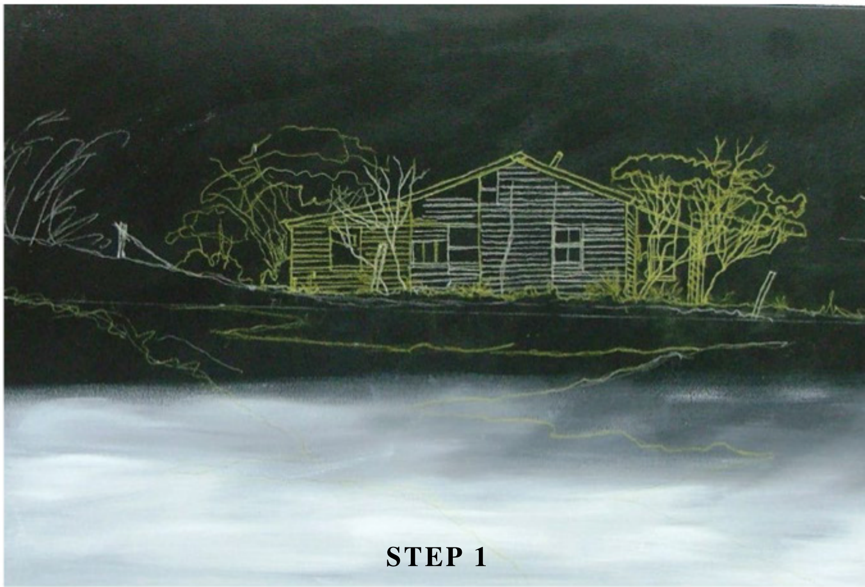
I worked up the foreground, adding some Genesis Glazing Medium to the colours so that they would glow through each other. I dried each layer with the heat gun, allowing a wonderful glowing effect to come through the layers without producing 'mud'. I worked up the trees so that the foliage almost reached a finished state. I formed the shape of the sandy track with the intention of directing the eye towards the building; and placed the posts at either side of the cottage to prevent the eye from leaving the picture at the top of the track.

STEP FOUR

After drying all sections of the painting, I applied a dark mix of blue brown to the sides of the track with a rigger brush, in random expressive calligraphy-like strokes, using the thinning medium. Onto the suggested shapes which emerged, I dabbed some of the light mixes used for the track. I warmed up the track with a pink mix here and there, and warmed up the grasses with a touch of sienna; then I heat-set the painting again.

MATERIALS

- Stretched primed canvas, 600 x 900 mm.
- Black and white gesso.
- Flat and round soft Taklon brushes of varying sizes.
- Fine rigger brush.
- Palette knife.
- Coloured pastel pencils.
- Genesis Heat Set Oils: Cobalt Blue; Ultramarine Blue; Burnt Umber; Burnt Sienna; Black; Titanium White; Yellow Ochre; Alizarin Crimson; Indigo; Genesis Yellow.
- Genesis Thinning Medium and Genesis Glazing Medium.
- Paper towels.
- Heat gun.
- Glass palette.



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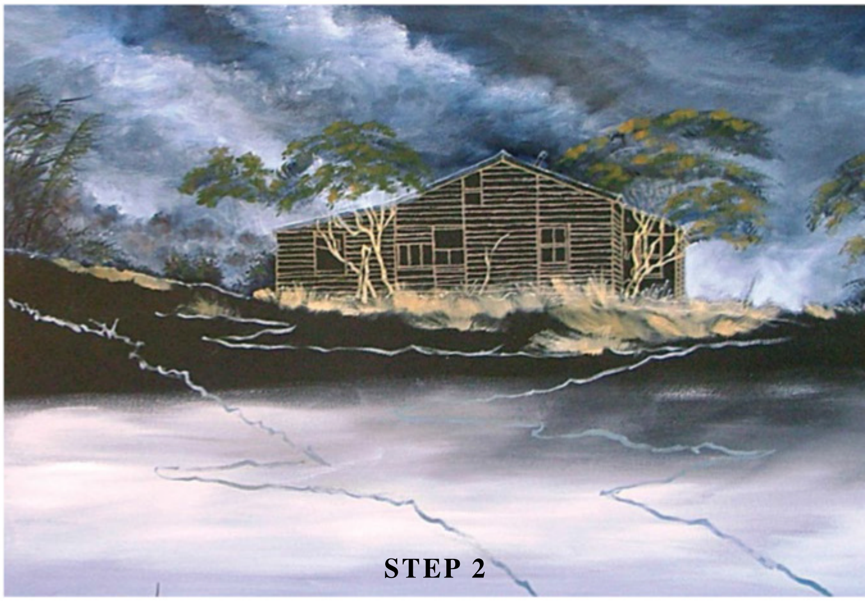

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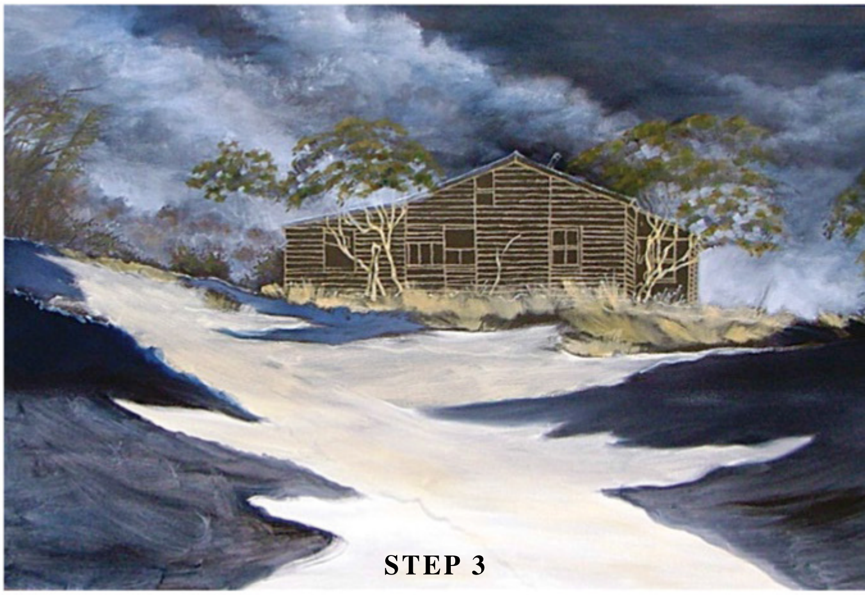

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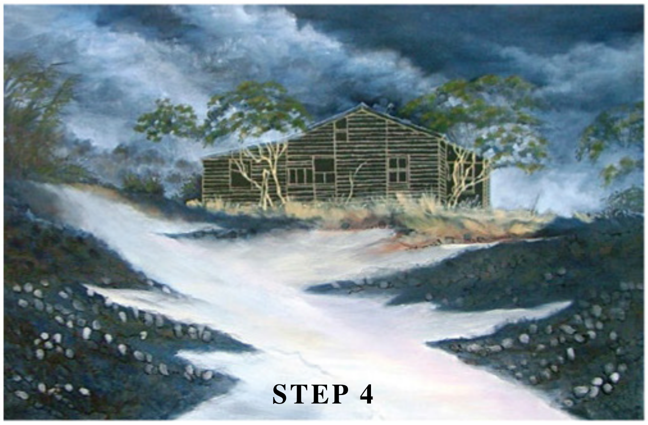

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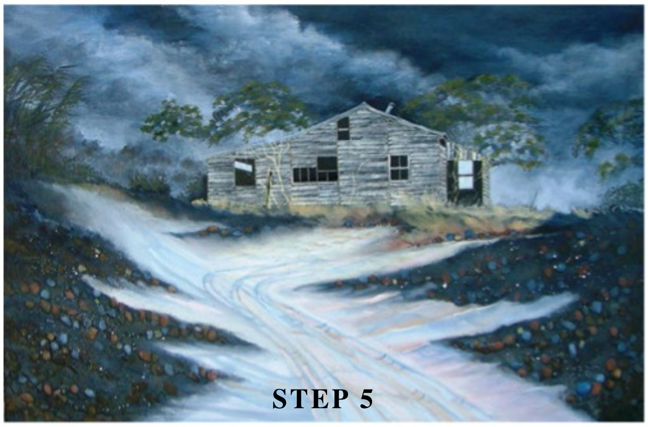

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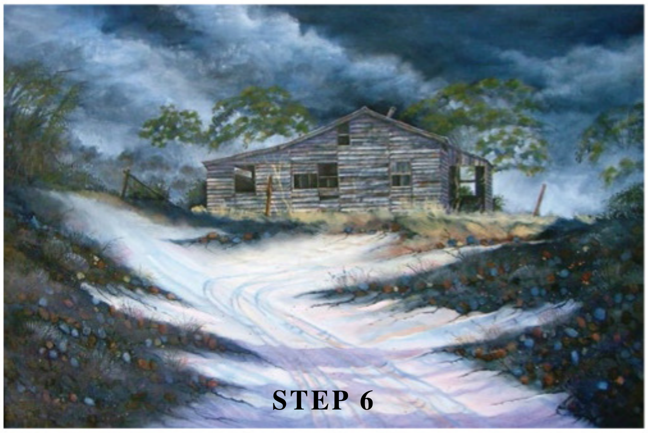

STEP 6

STEP FIVE

I painted a base of creamy white onto the cottage – here and there allowing the brush to run out of paint, to give a scumbling effect (this helped to enhance the weathered look of the boards as I layered the colours later). Using the Genesis Glazing Medium, I glazed the random shapes with various colours; and also glazed the ruts on the track. I added some warm colour to the track and the areas where I had been working, and again set the paints with the heat gun.

STEP SIX

I worked on the foreground areas – the stony and bushy sides and the tangles – and again set the paints. Being able to rest my hand on the painting was a real benefit. I lightened the track somewhat under the cottage to hold the viewer's eye where I wanted it, and worked up the light grasses some more. Using colours from around the painting, I scumbled over the chamferboards to help the cottage to 'sit well' in the landscape. I also worked up the fence posts.

STEP SEVEN

Painting detail, for me, is a real buzz … and I strive to perfect it. I love to lose myself in the grasses. The last stages of a painting are a delight. I worked up the grasses with the help of the thinning medium, wiping off my strokes and repeating them if they got a bit messy (this is a great advantage of using Genesis Heat Set Oils). I indicated some old glass panes and painted in the trunks and branches of the trees.

FINAL STEP

With a glaze of shadow colour, I gave the cottage its third dimension. I glazed the purple/blue mix of colour over the cottage after the area had been thoroughly heat-set. I glazed the shadow colour under the roof line, over the end of the cottage, and over the interior darks. I checked to see if the light grasses were strong enough to give the impression of those last shafts of light before an impending storm. I heat-set the whole painting again, and signed it. The entire picture took a day and a half to complete. I appreciate the speed of working with Genesis Heat Set Oils, and I value their non-toxic, odourless and allergy-free qualities too.

MASTER HINTS AND TIPS

- When heat-drying Genesis paints, a good test is to place paper towel onto the surface. If the slightest bit of colour comes off, zap the area again with the heat gun.
- For drying large areas quickly, use two heat guns at the same time – waving them from side to side as well as up and down.
- Use pastel pencils for sketching onto gessoed supports. They take better on the surface, and they are easier to see and easier to remove.
- Genesis Heat Set Oils do not dry until you dry them by applying heat – so use paper towels for wiping (not rags). Rags will hold the paint wet, and it will smear everywhere each time you try to clean up. Paper towels can be used and thrown away.
- Genesis paints will remain on your palette indefinitely, and only need to be mashed down with a palette knife to return to a buttery consistency. If you want to save some of your colour mixes, simply place them in jars.
- I use a brush for each colour. Because the paint stays wet on the brushes, they don't have to be cleaned constantly.

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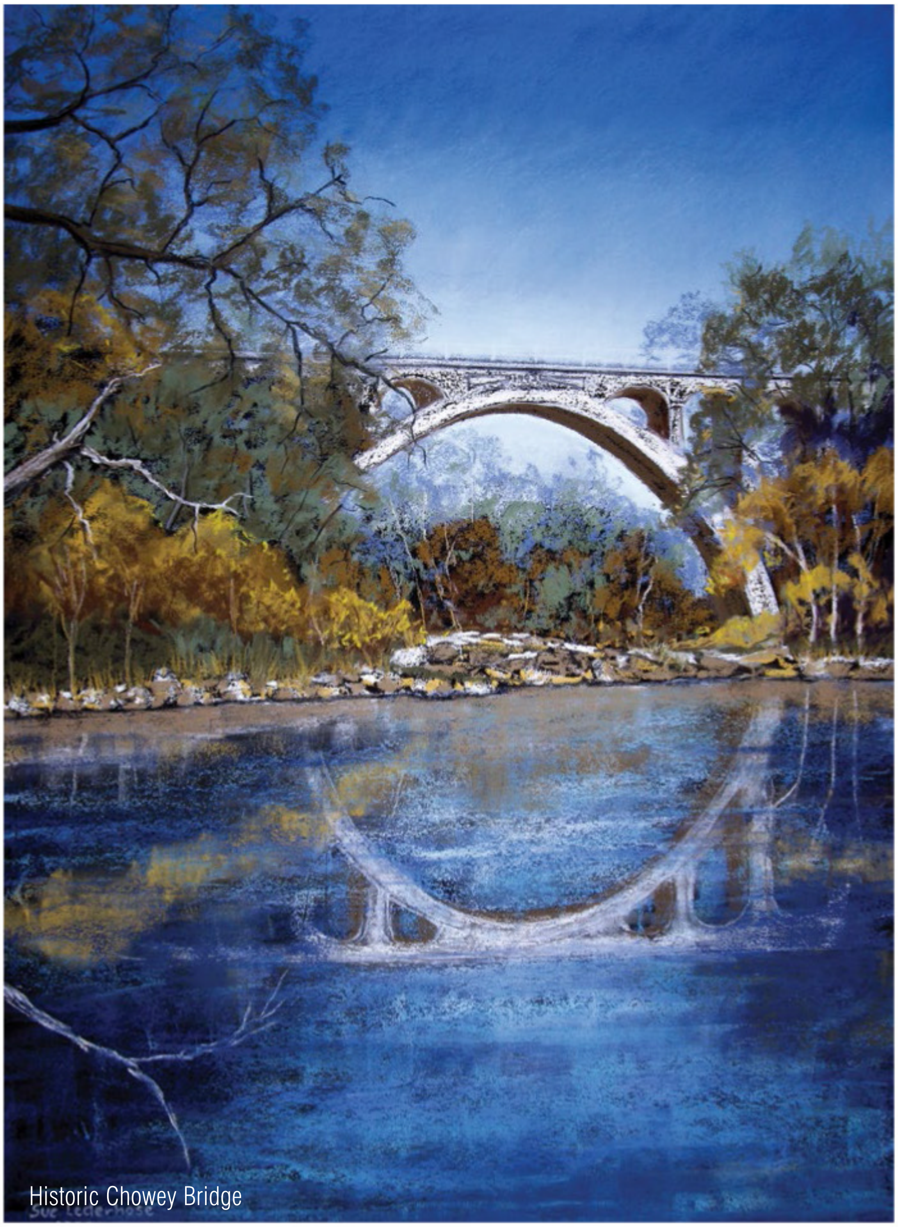
Sue Lederhose

It's My Turn

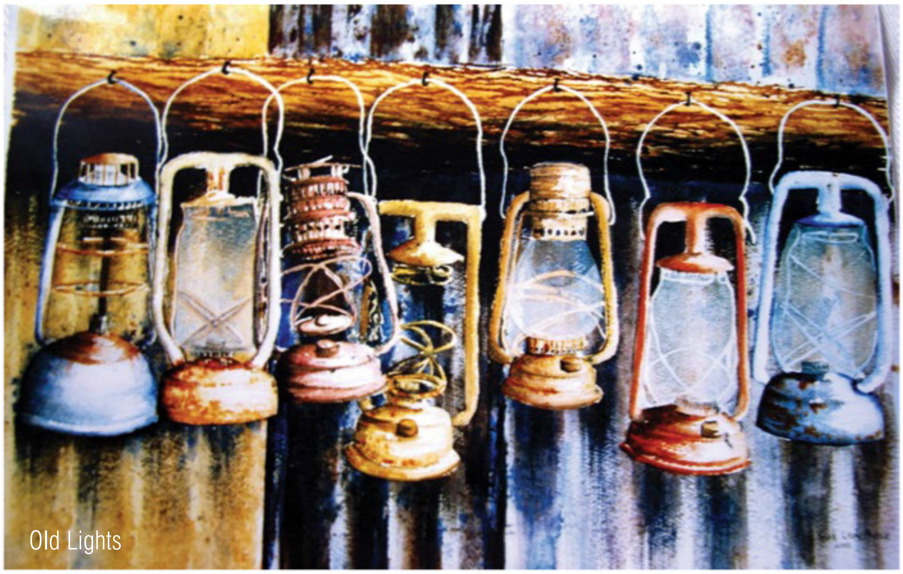
Being a teacher, mother, business woman and active community member wasn't enough for this artist, who decided that she also needed to follow her artistic ambitions.



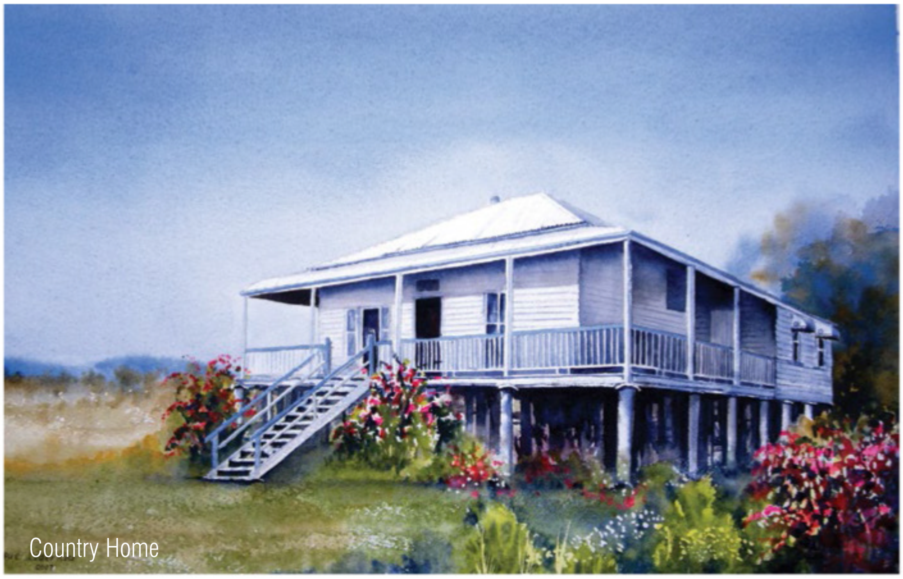
Historic Chowey Bridge

I began my true artistic journey 11 years ago in 2002, when I considered it was high time for a bit of selfishness in my life. I had played with creativity as a child, experimented in oils as a teenager and encouraged art in all my teaching roles as an adult. When it came time to pursue my own art dreams, watercolour was what I wanted to do. I had spent years touring galleries, studying and admiring works of art that were way beyond my financial means. In the end I decided that I just needed to paint my own!

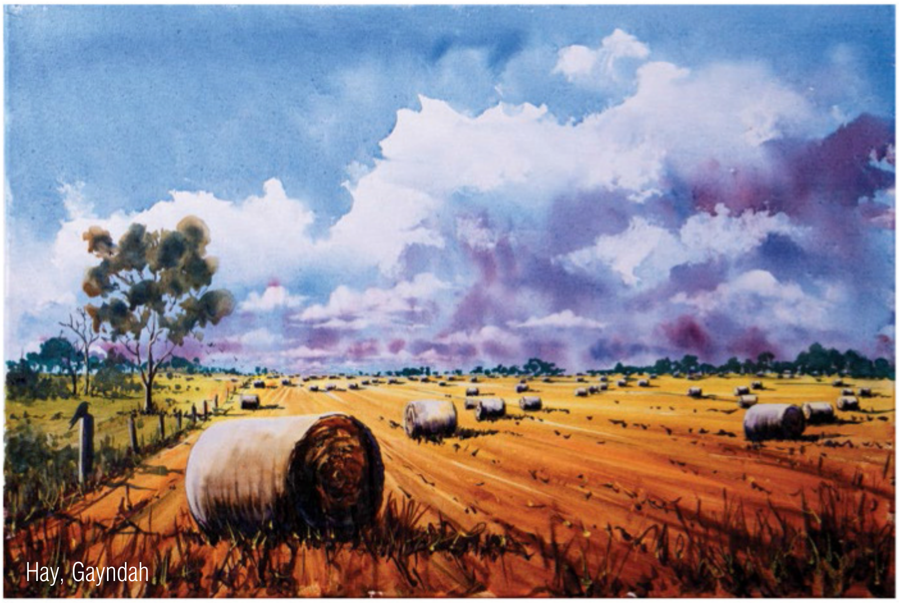
Watercolours were inspirational because of transparent beauty and the flow of the medium. I loved the clean power that could be expressed through this medium. The techniques were initially learnt by methodically working through books obtained from the local library. I worked on a corner of the kitchen table for several years, using white dinner plates as my palette. Being of a mature age I knew what I wanted and what I could do, and was prepared to put in the hard yards to achieve it. I juggled my work as a teacher, the mother of a large family, including a newborn baby with colic, a business woman and an active role in the church and community because this was important to me. I was inspired! I was having success and my spirit was light. I have been pursuing my dream in a dogged, unrelenting fashion ever since.



Old Lights



Country Home

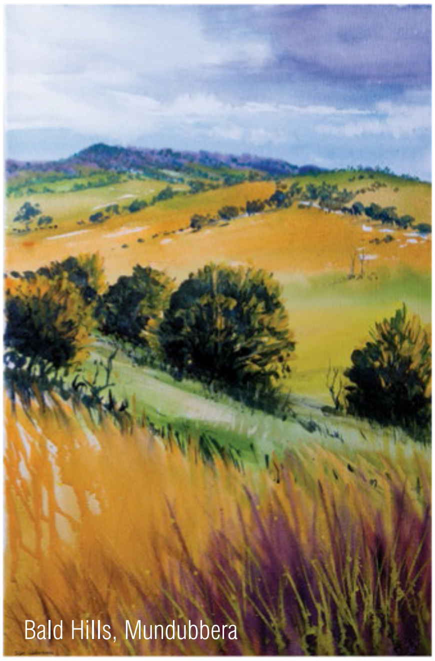


Hay, Gayndah

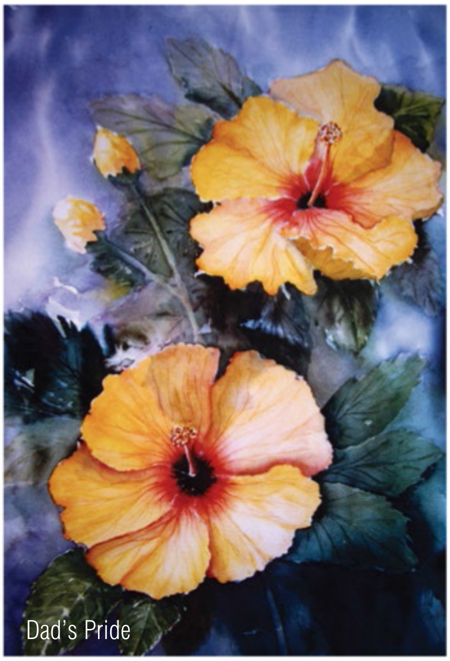
I work in isolation, not by choice, but because this is where I live, and where my family lives, in Mundubbera, Queensland. Because of this I make every effort to attend at least one workshop a year so that I can learn more quickly from experienced tutors and to enjoy the fellowship of, and be inspired by other artists.

I am not locked into any particular methodology of painting. I love to experiment with different surfaces, different ways of applying the medium and even adding other media into watercolour. I now take pleasure in choosing between rough and HP paper, stretched canvas or yupo as my surface. I have a passion for pure watercolour but if another medium enhances my idea, I can choose from inks, charcoal, pastel, acrylic or acrylic mediums. In fact I start with an idea or an image and decide what I need to use to bring it out in the painting. I then make all my decisions based on the emotive response I am seeking.

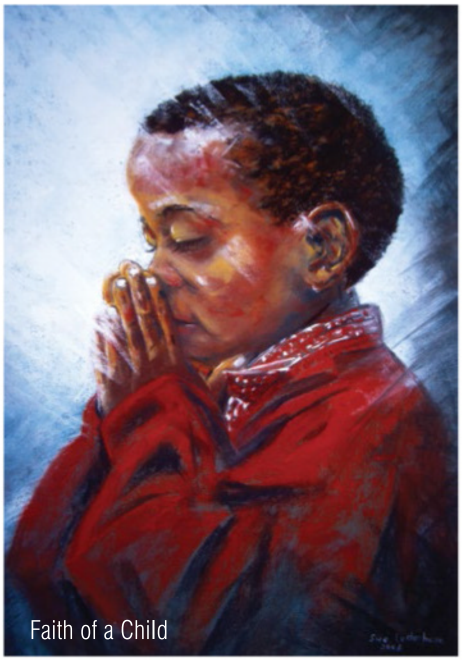
I mostly use Arches 185gsm paper as it dries quickly and I work quickly. It is also much cheaper than a heavier weight paper. I always stretch the paper using staples to hold it in place as I have found that they are fool proof. The quality of the surface, the paint and the brushes will not make a masterpiece, but poor quality tools will always produce a disappointing result.



Bald Hills, Mundubbera



Dad's Pride



Faith of a Child

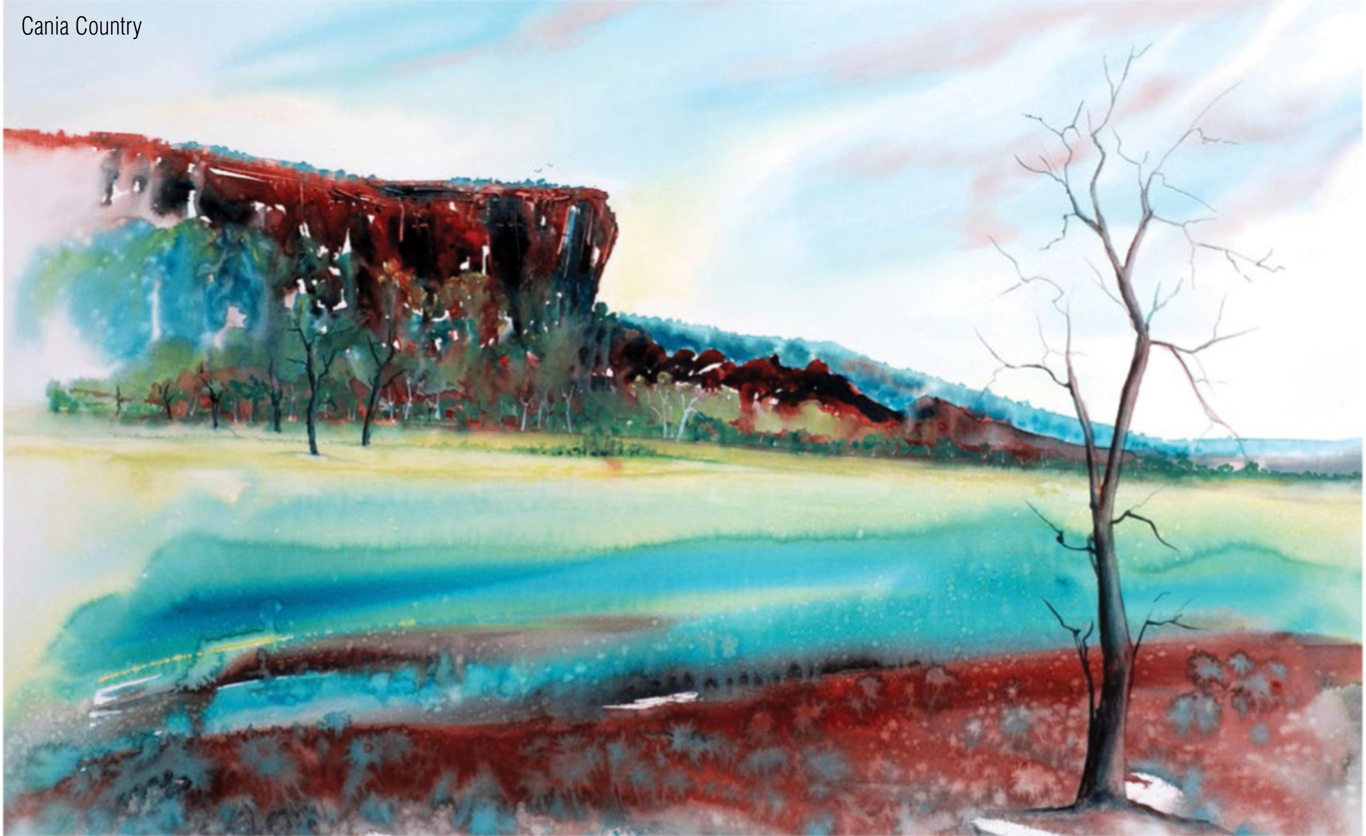
As a general rule the more you paint the better you will get; it's just the number of brushstrokes!

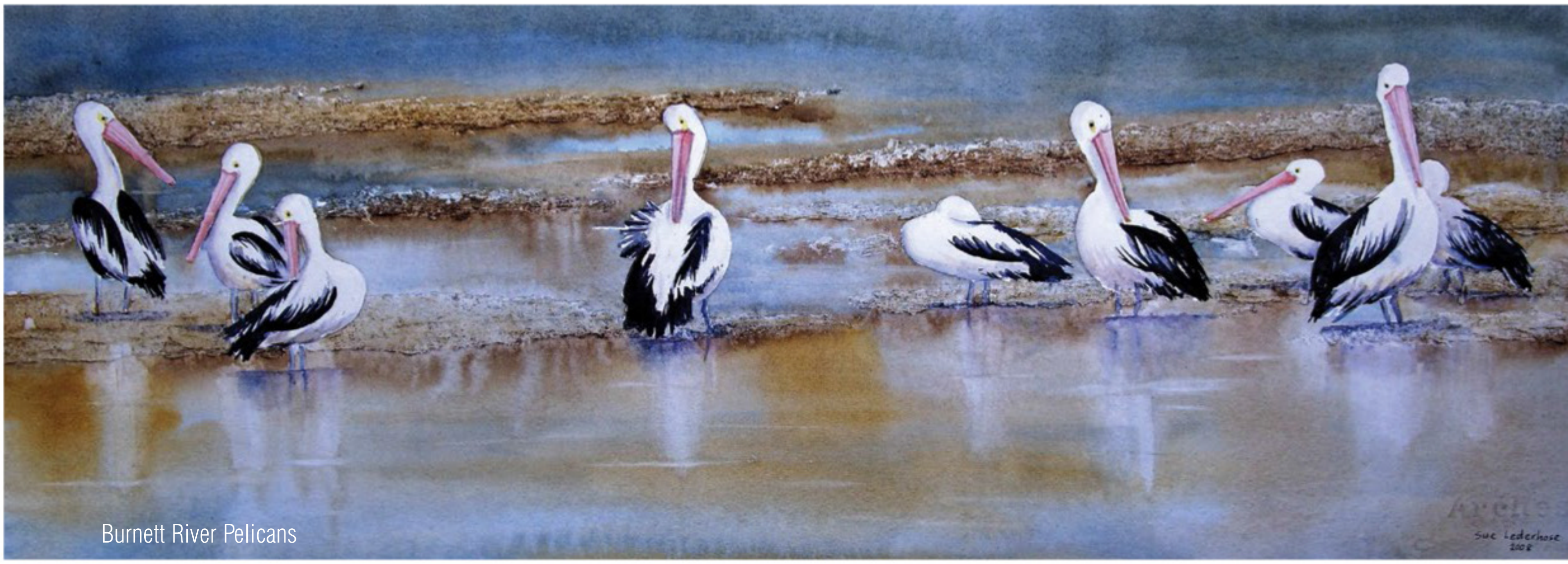
I have an eclectic mix of paint brands in my palette, although I mostly use Windsor & Newton. My art works really benefit from the discipline of limiting my palette i.e. using between one to five colours only. To this end I spend time studying and comparing colours, using the pigment number (found on all tubers of paint) rather than the brand name. I'm not concerned about accurate colours, especially in a landscape, as they are often quite dull or boring and do not convey the sense of the scene. I feel free to choose any colour. I'm happy to make a pink, purple, red, yellow or even a green sky. I've done a number of green skies and nobody has even noticed. When I point out that the sky is green they are surprised because it fits so well with the colour scheme, and after all tone is more important than colour.

Two other pieces of wisdom I have picked up over the years are to keep it simple, eliminate the unnecessary, and treat your paintings like a railway crossing: stop, look and listen. Stop several times during painting, step back, look and listen to what your artwork is saying to you.

As an experienced teacher I quickly found myself involved in both adult and children's classes which have been very rewarding. I love to teach and help others on their own creative journey.

Cania Country





Burnett River Pelicans

I see the beauty of God's creation everywhere and paint in an impressionistic style that makes my soul sing. I realise that I am only at the beginning of an exciting journey that will take the rest of my life. My ambition is to continue to learn and explore the visual arts with a passion.

EXHIBITIONS

In the last eleven years I have held 12 solo exhibitions at Maryborough, Gympie, Chinchilla, Wondai, Kingaroy, Gayndah, Mundubbera, Mt Perry, Monto, Eidsvold and Biloela. I have also been privileged to participate in six group exhibitions.

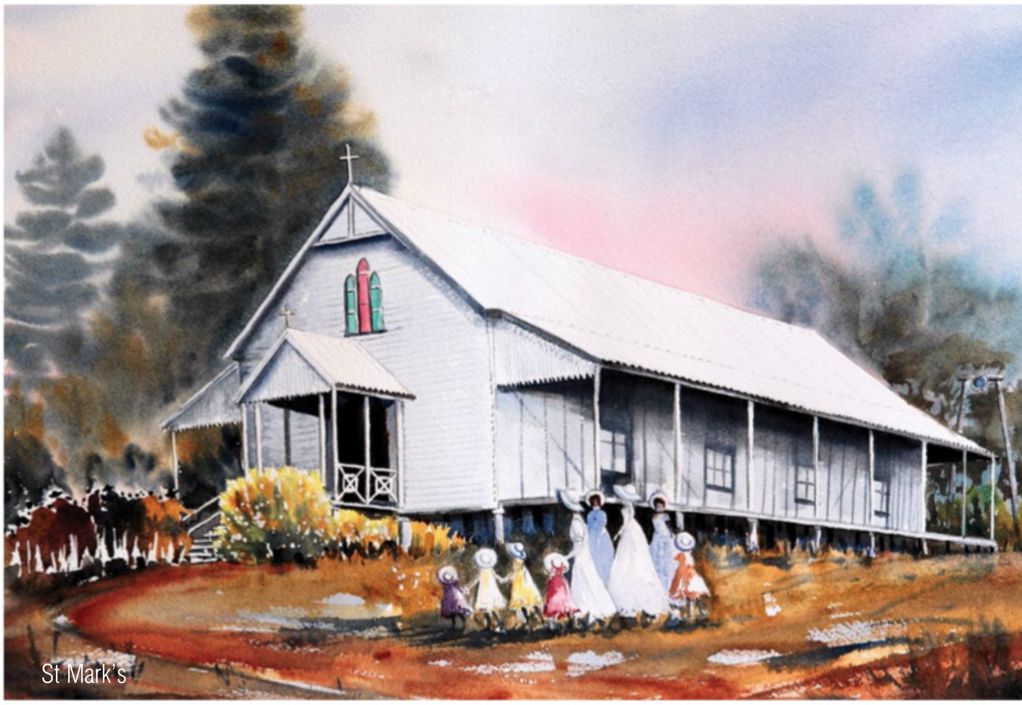
AWARDS

I have won 54 first prizes since I began to enter competitions in 2003. These prizes cover an area of over half of Queensland, from Goondiwindi to Maryborough, Nanango to Blackwater, Blackall to the Banana Shire, Laidley to Roma, and Gayndah to the QRWN competitions.

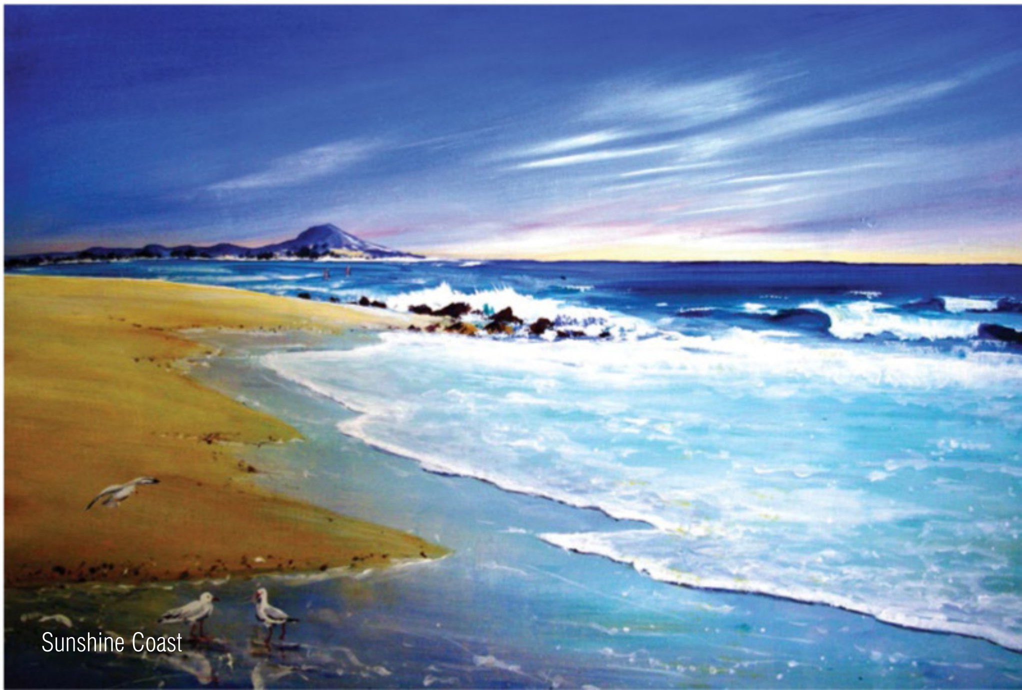
I have been privileged in 2005, in that the then Federal Member for Hinkler, Paul Neville, chose one of my local landscapes for his 2005 Christmas calendar.

In 2007 I took part in RADICUL demonstrations of art and display at the Brisbane Exhibition.

For more information view the website: www.lederhoseart.com



St Mark's



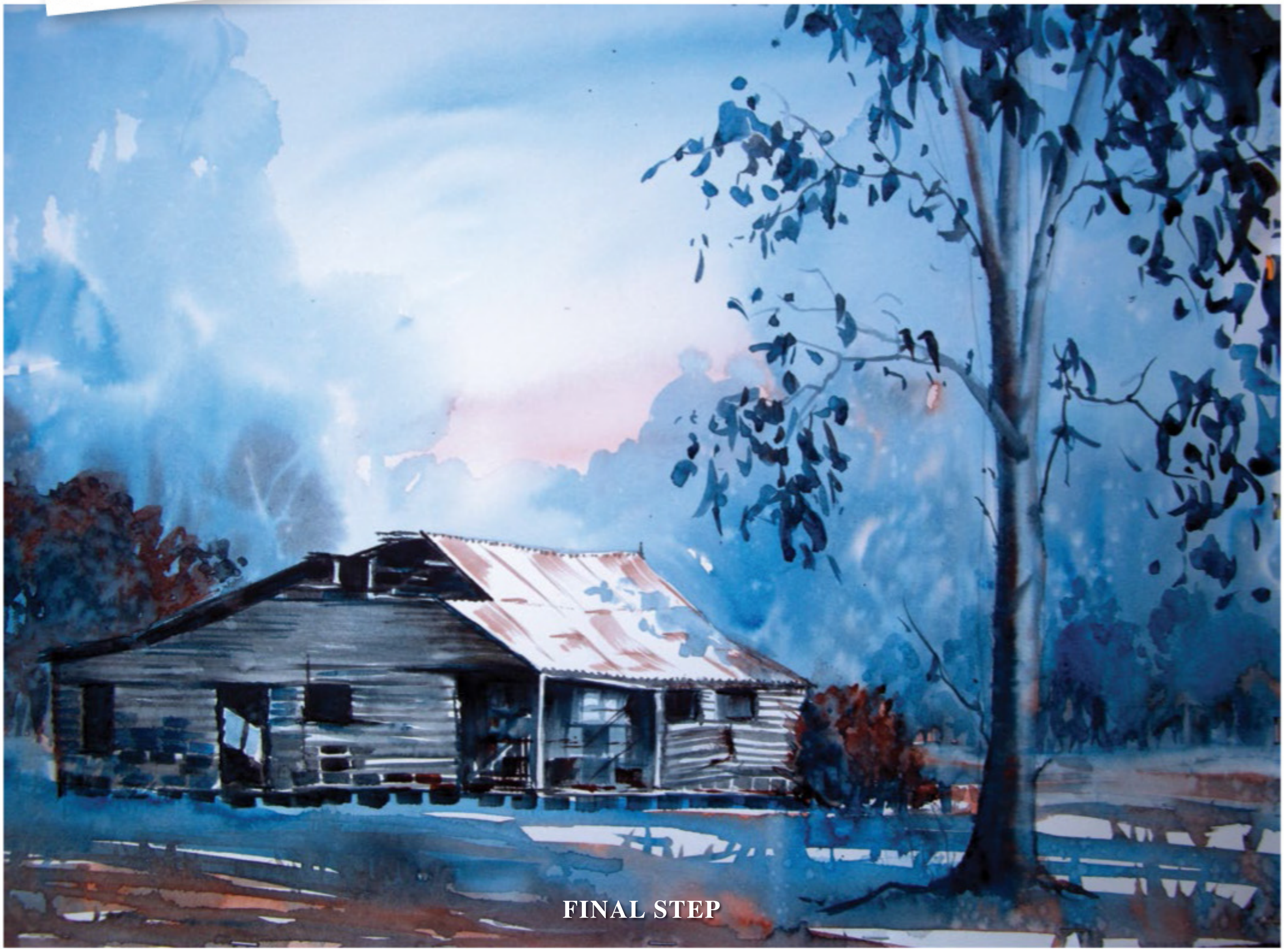
Sunshine Coast

Watercolours

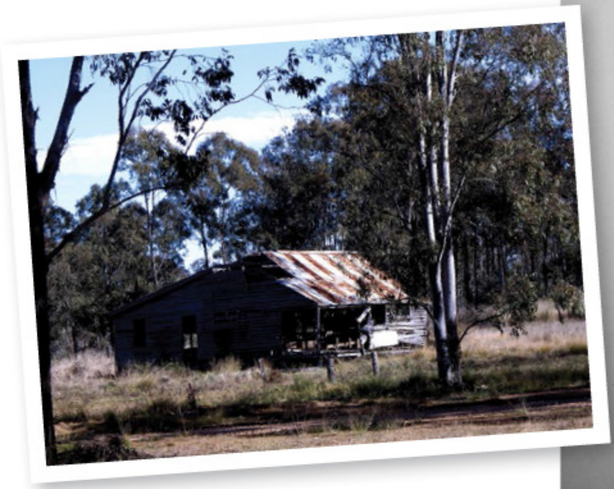
The Morning Light

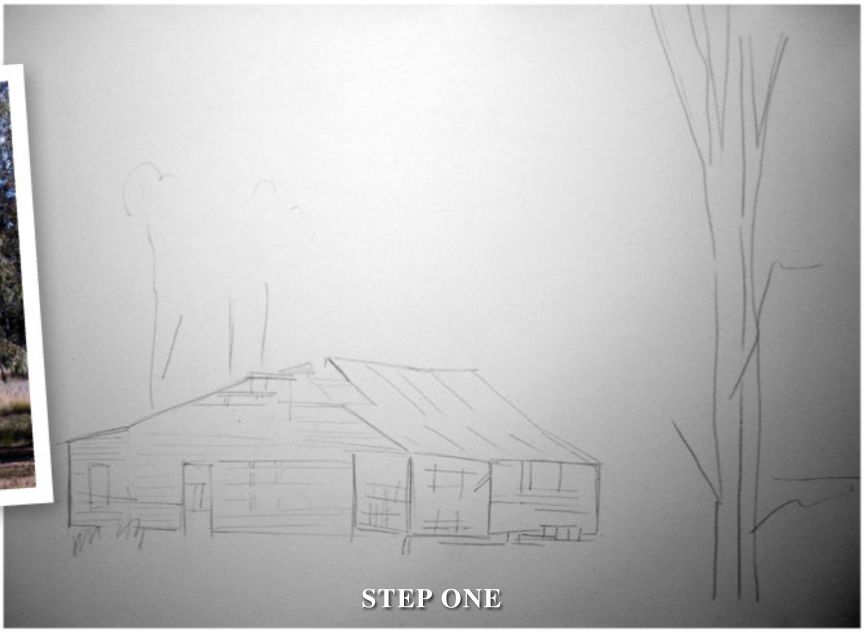
By Sue Lederhose

Using a photograph of an old cottage on the outskirts of Wondai in Queensland, the artist captures the light and the soft coolness of the bush in the early morning.



FINAL STEP





STEP ONE

I have chosen to simplify the composition, so this is basically a tonal painting using complementary colours. I have chosen by the pigment number rather than by brand.

STEP ONE

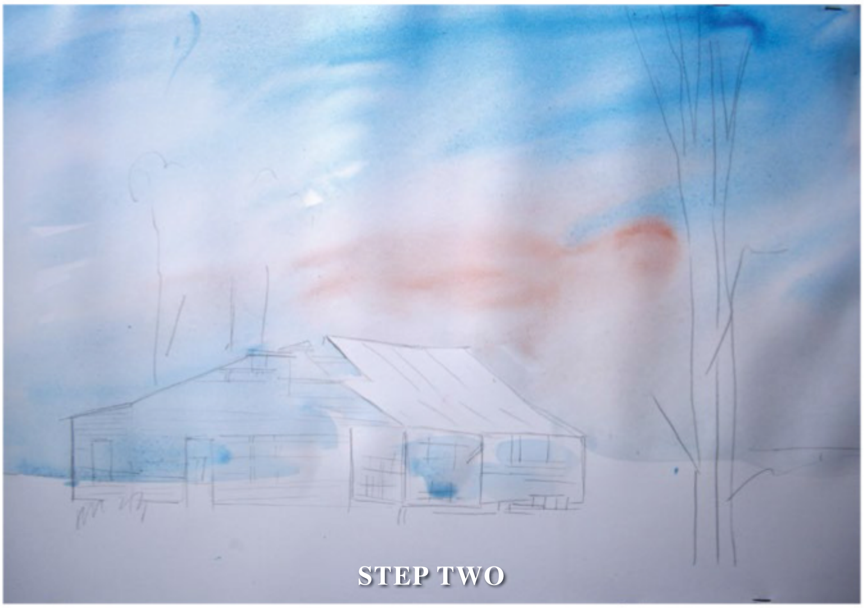
Prepare the surface i.e. stretch the paper. With 185gsm paper I generously spray each side with water, allowing

MATERIALS

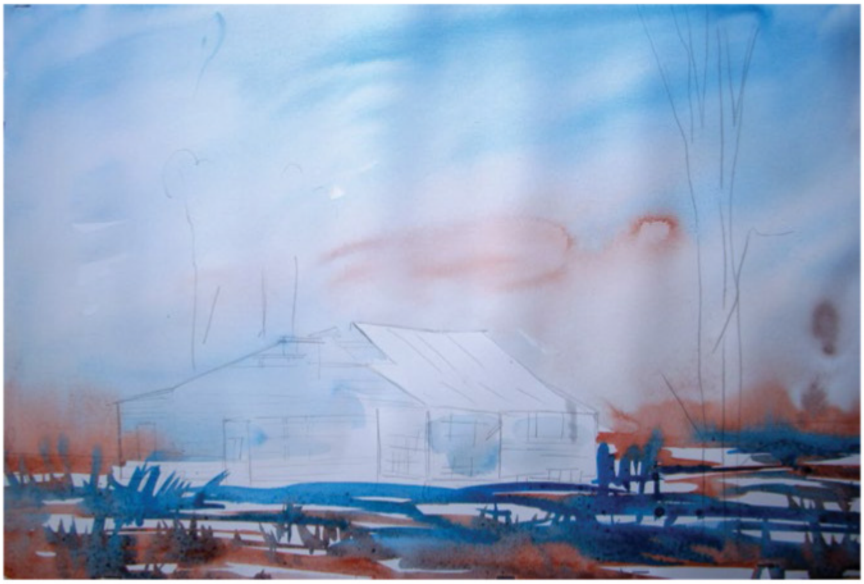
- 2B graphite pencil
- ½ sheet 185GSM hot pressed Arches paper
- Backing board
- Spray bottle

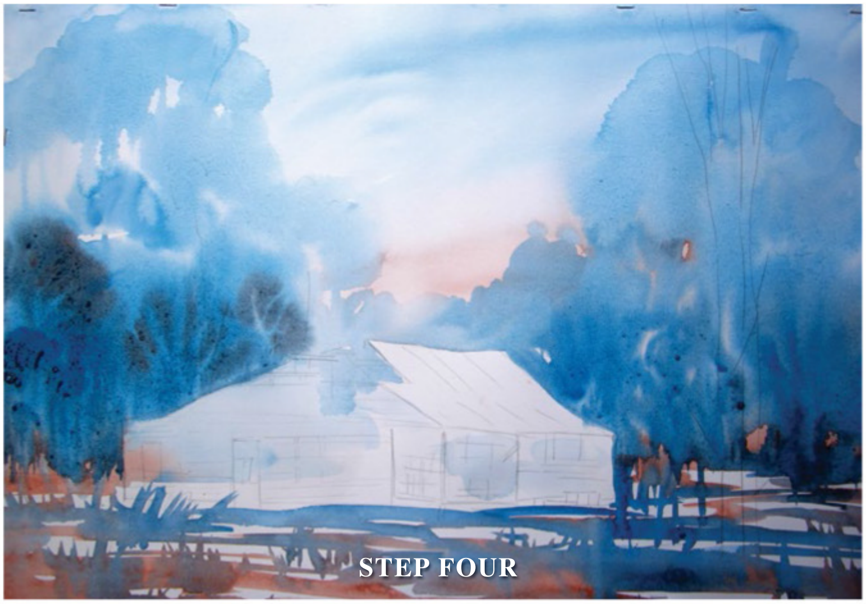
- Brushes
  – Small and medium mop brushes
  – Rigger brush
  – Flat brushes (1/2 and 1/4 inch)

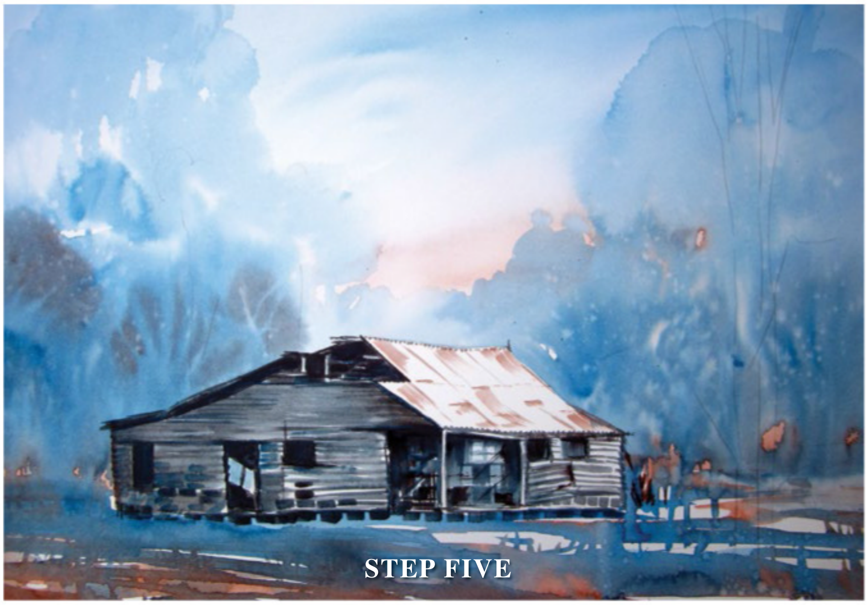
- Paint
  – PR 206, which is a Brown Madder or Avignon Orange
  – PB 16 which is a Turquoise
  – White gouache

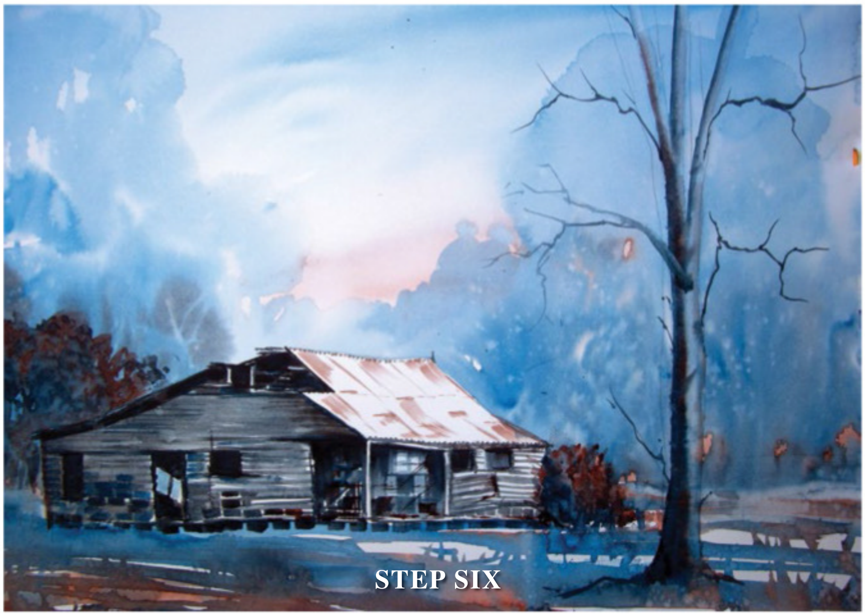


STEP TWO









time for it to absorb and for the paper to buckle. I them roll it out flat with a paint roller and use staples (they always work) to attach it to the board.

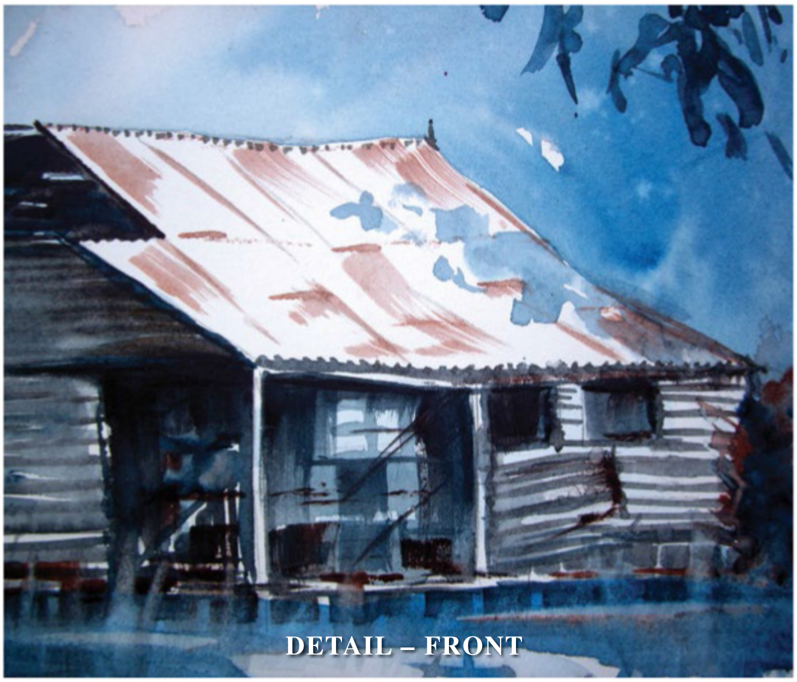
When the paper is quite dry, use a soft lead pencil to draw up the important details. Don't slavishly copy a photograph! Make the decisions about what is important and why. Compose the drawing, altering and rearranging the elements. Loosely draw in the tree elements so that they can be altered as the painting is being worked.

STEP TWO

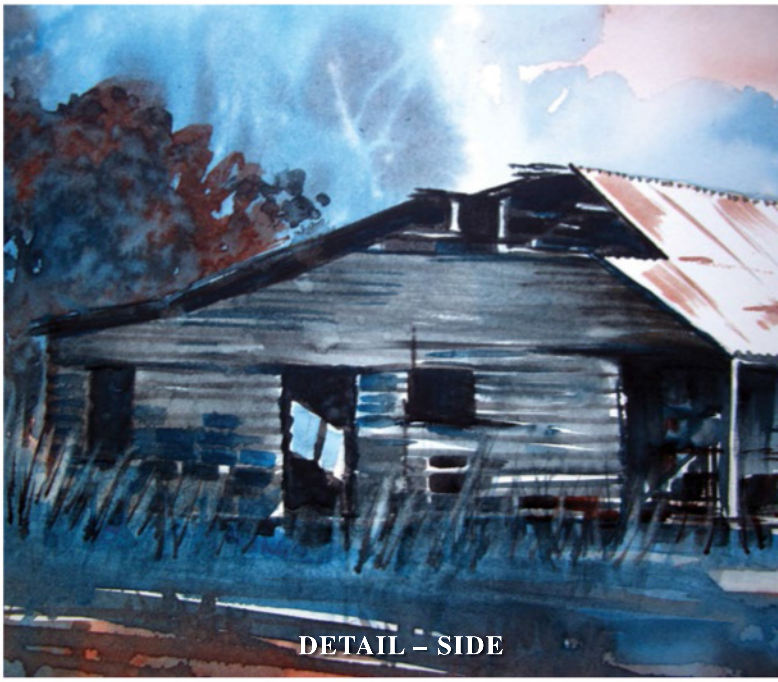
Using the large mop brush, wet the top two-thirds, avoiding the sunlight part of the roof and the sunlight front of the house. Working wet in wet, quickly brush across a Light Turquoise, darker at the top. Add in a few light strokes of Pale Brown at the bottom of the sky.

STEP THREE

Bring the colour down using wet paint on dry paper. Work horizontal/ slightly diagonal, alternating the colours, making them stronger and darker. Allow them to bleed together. Don't be afraid to leave some white paper. Add some variation in the strokes to indicate grass.



DETAIL – FRONT



DETAIL – SIDE

STEP FOUR

Go back to the sky while it is still wet, and loosely indicate gum trees with a stronger blue mix. Add some brown to this mix as you work the foreground trees. If the paper becomes dry too quickly, a spray bottle can be used. Allow the watercolour to run and bleed. Do not play in the paint or try to correct what you perceive as mistakes.

This is 80 per cent of the painting completed in five minutes. Steps two to four need to be completed without stopping. It is important to work while the surface is still damp. The rate of drying will depend on weather conditions. Allow to dry flat.

STEP FIVE

Make a grey mix using both colours. Colours which are opposite on the colour wheel will always make wonderful darks. Using the flat brushes, work the building. Use a darker mix to indicate windows, doors, broken boards and under the verandah. Use some of both colours and random marks to get some variety (see detail, front).

Use the darks for the underside of the house, leaving stumps in the negative. Dot on marks to indicate corrugated iron at the front and top of the roof. Using dry brushing, brush on some brown to indicate the rusty iron.

STEP SIX

Wet an area behind the house and at the front side. Use both colours dropped in to indicate trees and foliage. Use the spray bottle to break up the colour. Using the lifting out technique, scrub out the colour where the main tree is to go. The shape can still be altered at this stage. Darken the tree on the shadow side. Add in smaller branches using a rigger brush with a dark mix.

FINAL STEP

Using the small mop brush, loosely work in leaves, starting with the blue and finishing with some brown for darks. Evaluate and add more foliage and twigs as necessary. Using some light blue, work some shadow of the tree onto the roof. Play with some birds in the tree if you choose. Lift out grass down the side and across the front (see detail, side). Add in some dark grass with a rigger brush around the building and the tree. Lift out some stripes for old fence posts. Darken the shadow side and add a shadow. Add a shadow for the main tree.

Using some white gouache, add some highlights to the tree, the posts and bits on the building as needed. All need to dry completely, then rub out any pencil line that bother you. Sign your work!

Go for it! ■

ARTIST'S HINTS AND TIPS

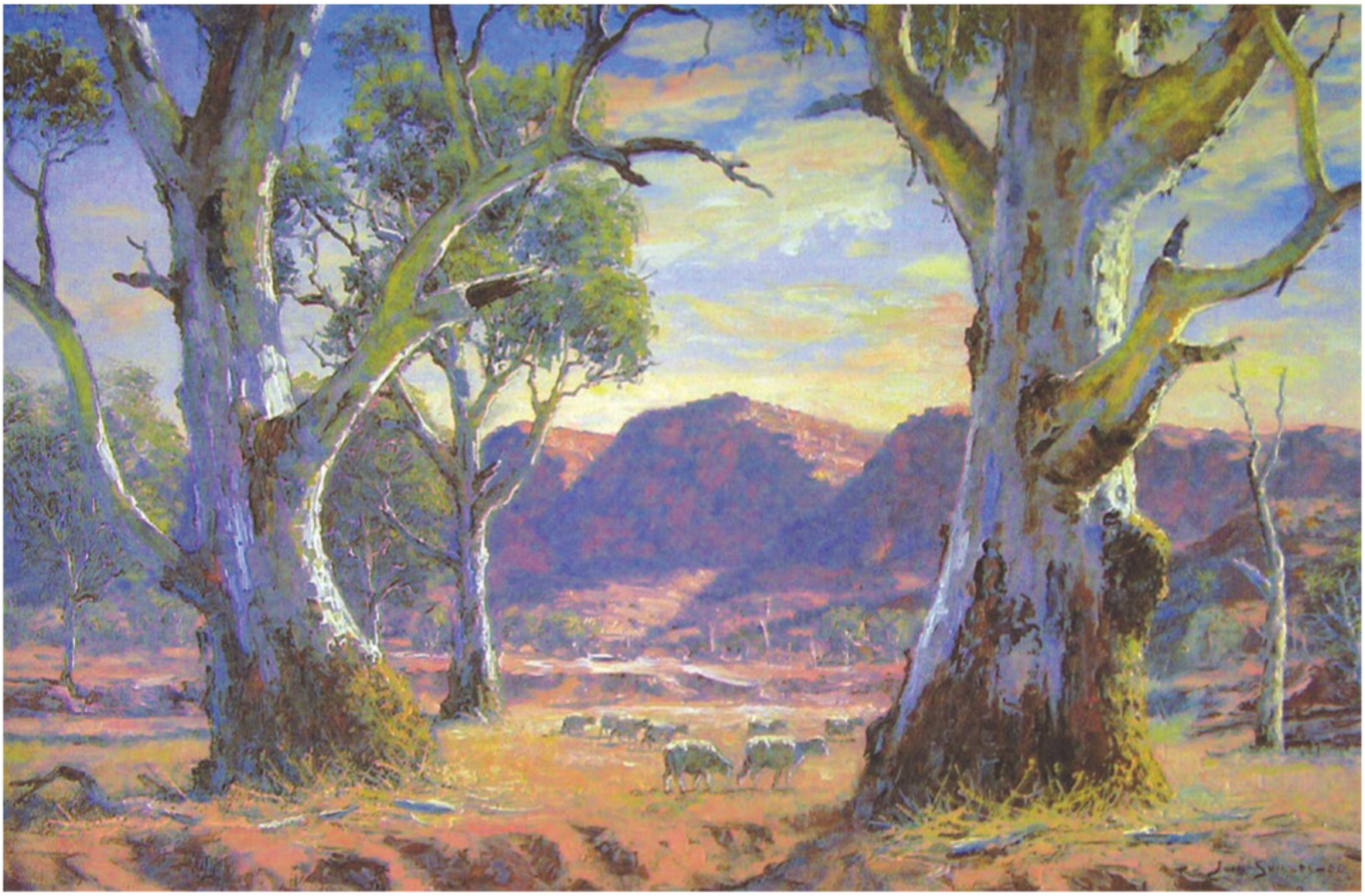
- What: Paint where you are, paint what you see, paint what you know, and paint what you love.
- Why: Work out what you like about this image/scene. What inspires you? What is drawing an emotional response from you?
- How: Spend time planning the composition, the shape, size, the medium, the surface, style, colour, light source and the tone of your painting. Do not slavishly copy a photograph. This is your painting. You make the decisions. Always keep in mind why you are painting it and leave out the unimportant details.
- Where: Paint thumbnails (small test paintings) until you are happy that every aspect of the painting has been worked out and that it relates back to your why. Then use your prepared surface.

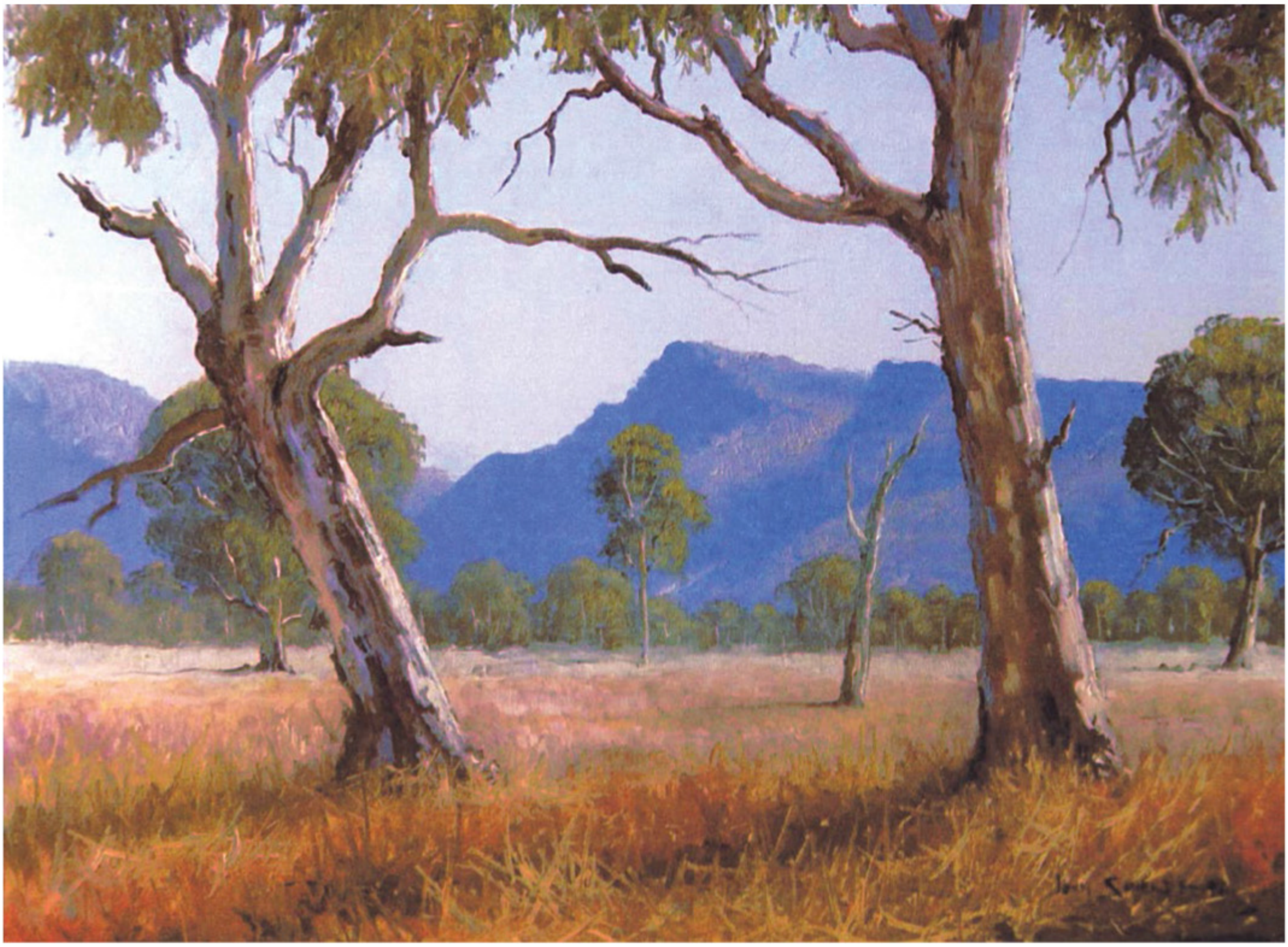
John Shields

Subtleties of the Atmosphere

Edited by Trevor Lang

The accomplishments of this highly experienced artist are numerous, as evidenced by his membership of several prestigeous art societies in New South Wales.



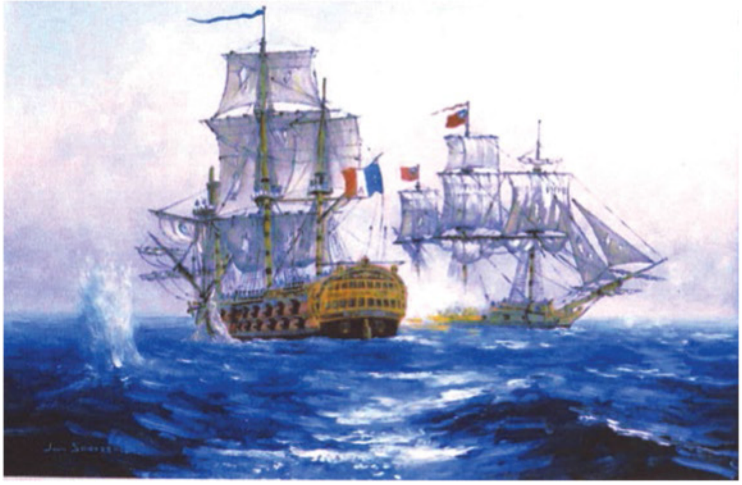


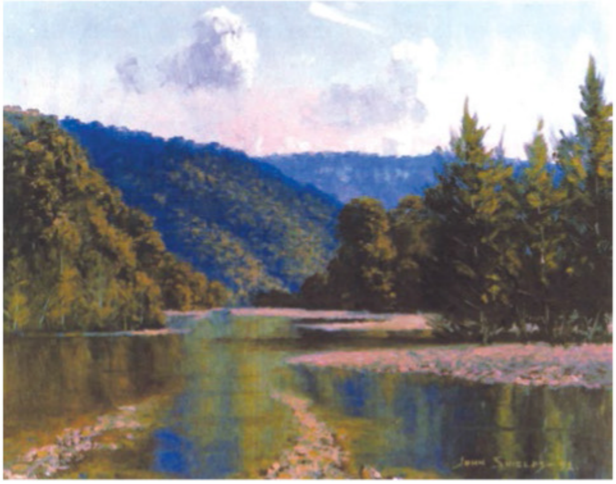
John Shields is a Fellow of the Australian Institute of History and Arts; a Life Member and Past President of the Macquarie Towns Arts Society; an Exhibiting Member of the New South Wales Royal Art Society; and a Life Member of the Baulkham Hills Art Society.

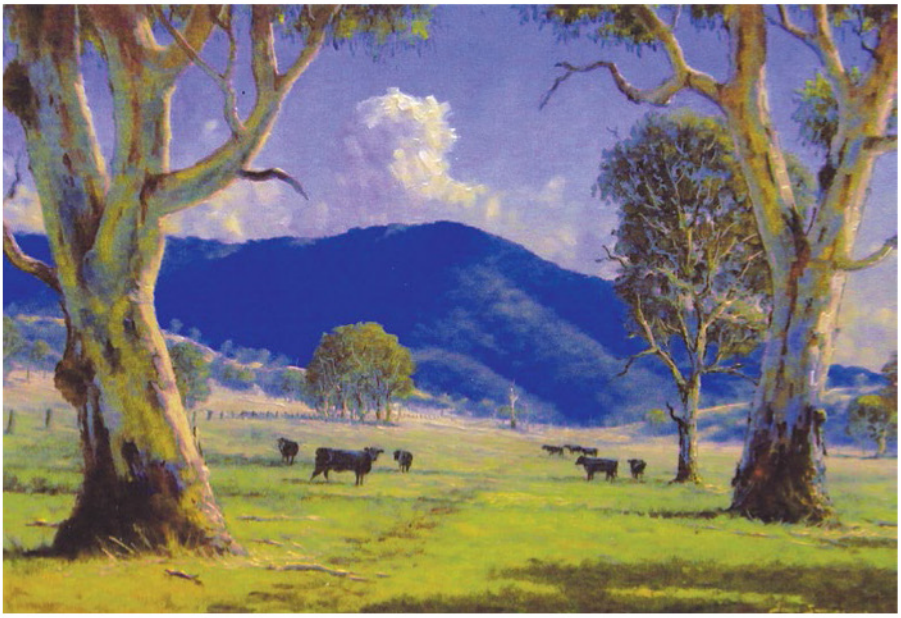
He was born at Pennant Hills in suburban Sydney. He now lives and paints at Richmond on Sydney's northern outskirts.

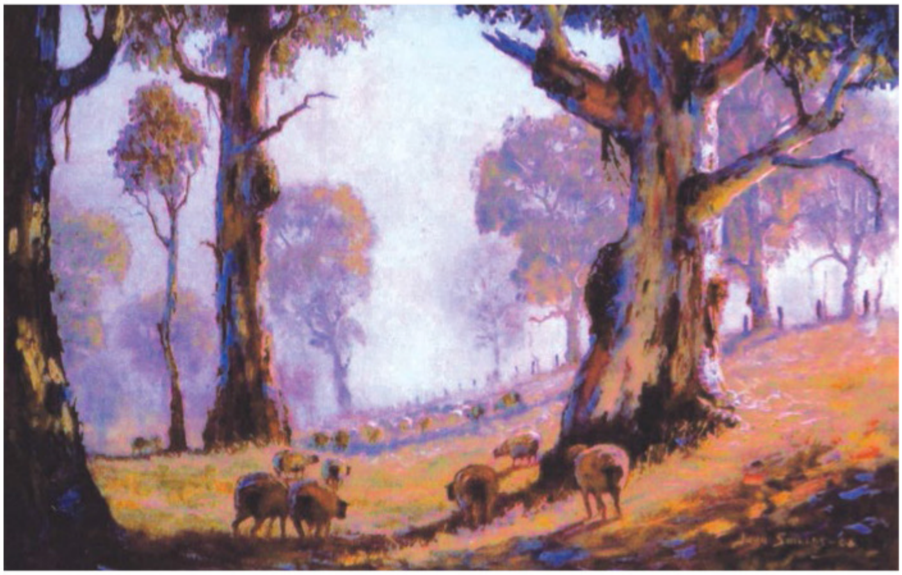
Aside from receiving some tuition at Wagga Wagga Teachers' College (1953-1954), and subsequently completing an Arts Degree at the University of New England, John has been largely self-taught. Australian artists who have influenced his work include Gruner, Streeton, Heysen and Robert Johnson.

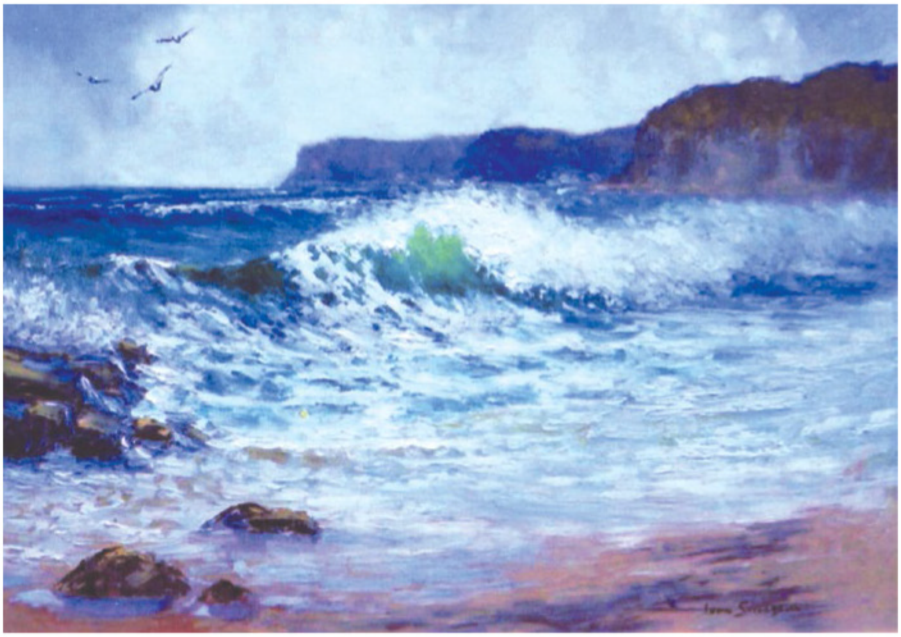
The main characteristics of this artist's work are 'atmosphere and light'. His main interest is endeavouring to capture the varying light effects of the Australian landscape … the fog mists of early mornings, the harsh shimmering midday heat or the glorious











glow and haze of the afternoon. At all times, he strives to capture the subtleties of the Australian atmosphere.

John Shields has numerous art prizes to his credit and his work is included in many private and public art collections in Australia, Canada, Great Britain, Ireland, New Zealand, South Korea, Japan, South Africa, the USA and West Germany. His work is exhibited in many New South Wales galleries including his own studio/ gallery at Richmond.

John's artistic career really began in primary school where he won several art competitions. He studied Technical Drawing at high school, which assisted him in understanding perspective. He took up serious oil painting at the age of 30, after completing his Arts Degree at the University of New England.

A teaching career with the New South Wales Department of Education, spanning 38 years, preceded John's recent retirement. He now paints professionally and he is justly proud of the fact that he has not been classed as a hobby artist for most of his career.

He has painted in watercolours and oils. He prefers oils due to their texture and ease of application.

John Shields has done still lifes and portraits – but he turned to landscapes during teaching commitments in the rural centres of Nundle (near Tamworth) and Culcairn (near Wagga Wagga). He developed a deep love of the countryside and a great appreciation of Nature.

This man is no stranger to success in exhibiting his art, having won awards at several country towns including Currabubula, Nundle and Uralla in the New England region of New South Wales.

His major source of inspiration is undoubtedly Nature itself … with its mists, heat hazes and contrasts.

John claims that some of his most outstanding works include recent paintings of the Blue Mountains, Mt Buffalo (in Victoria), and South

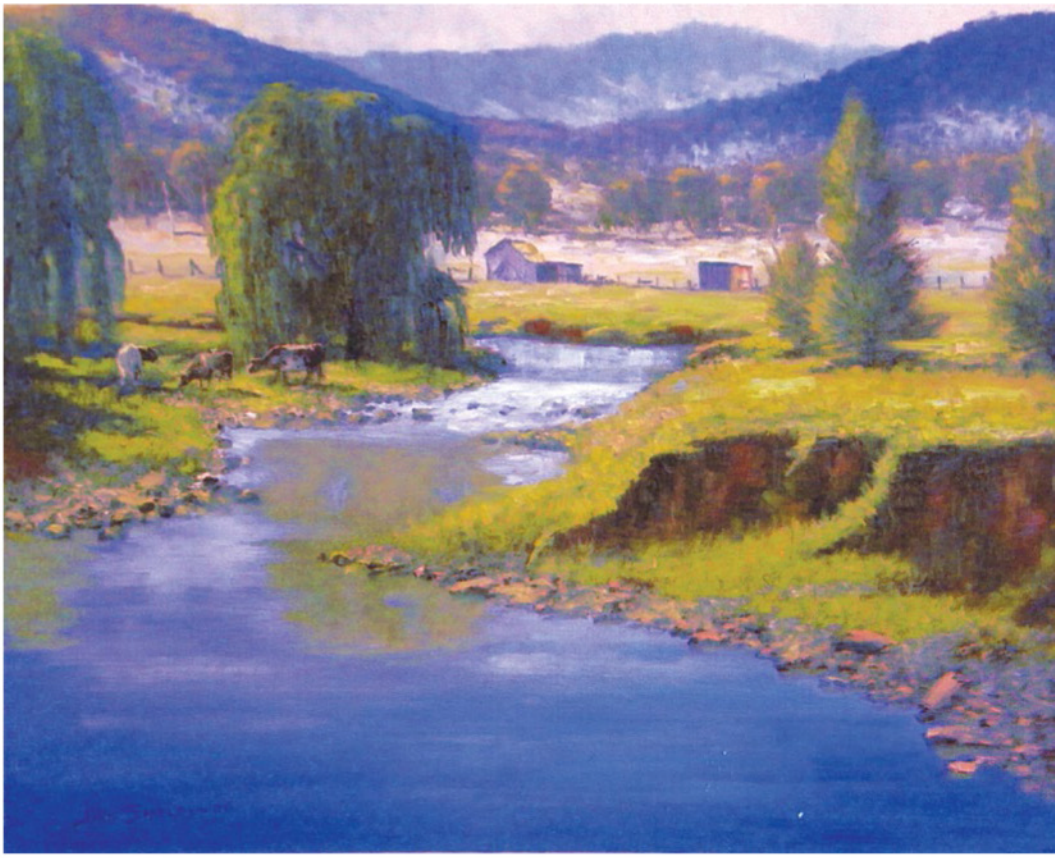
Australia's Flinders Ranges.

While he admits that a few of his artistic efforts have not 'gelled', some of these have recovered after thoughtful consideration. He attributes his creative disappointments, in most cases, to a poor choice of subject matter.

Dozens of John's paintings have a permanent place in his own home because he does not want to part with them.

This talented artist tutors regular adult art classes, and also demonstrates at art exhibitions whenever he can. He is only too happy to pass on any clues and advice he can offer to assist developing artists.

John Shields' ultimate artistic goal is to keep improving in his traditional representation of the Australian countryside. ■



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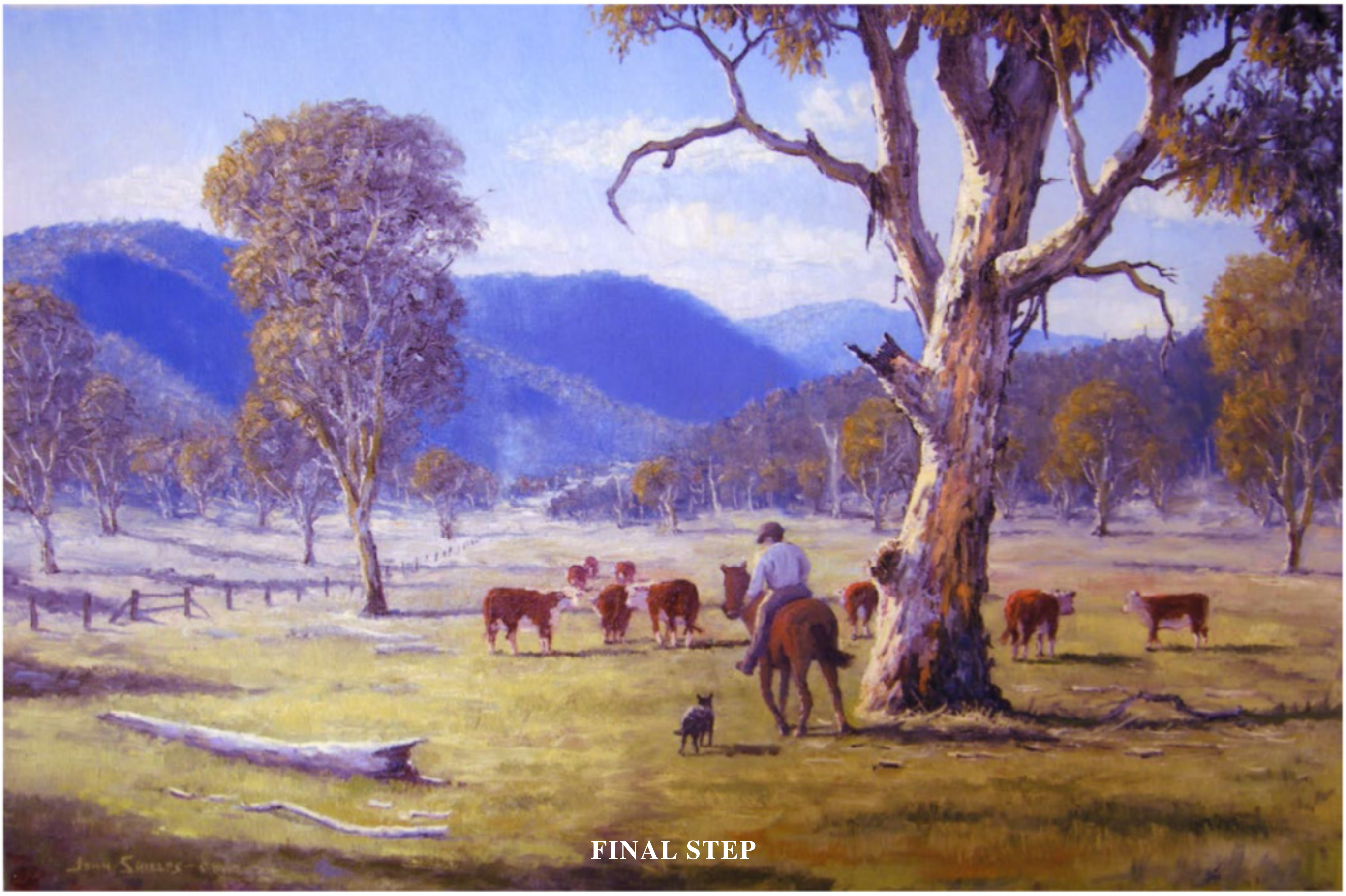
Oils

Moving the Cattle – Quipolly

By John Shields

This landscape specialist has chosen a rural scene at the foot of the hills at Quipolly, not far from Quirindi in the New England region of New South Wales.



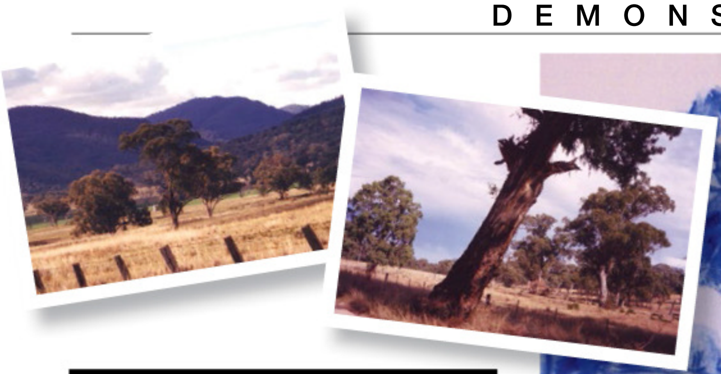
FINAL STEP

To achieve the best results, I commenced the painting with the attitude 'this is going to be the best painting I have attempted up to this date'.

The following steps have worked for me. I have developed them over the past 40 years. However, individuality is one of the strengths of art. You would be well advised to be selective and choose only those methods which work for you.

I worked from the horizon upwards and downwards, increasing the strength (tone) of my colours as I progressed.

I blocked in shapes using the darkest colour ('mother colour') and then added in details and highlights with colours produced from the 'mother colour'.



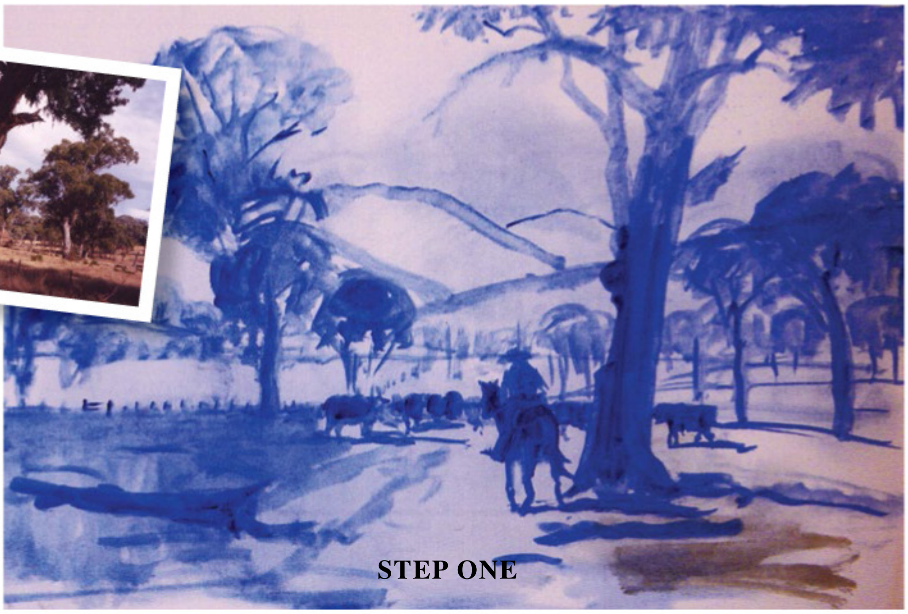
MATERIALS

- Canvas board 76 x 51 cm.
- Artists' oil paints: Titanium White (TW); Cobalt Blue (CB) or Ultramarine Blue; Yellow Ochre (YO); Cadmium Yellow (CY); Permanent Magenta (PM) or Crimson Lake; Indian Red (IR); Cadmium Red (CR); Burnt Umber (BU) or Burnt Umber with Viridian Green.
- Brushes: Flat brushes Number 6 and Number 8; 3cm wide brush; liner brush.
- Palette knife.
- Reference photographs.

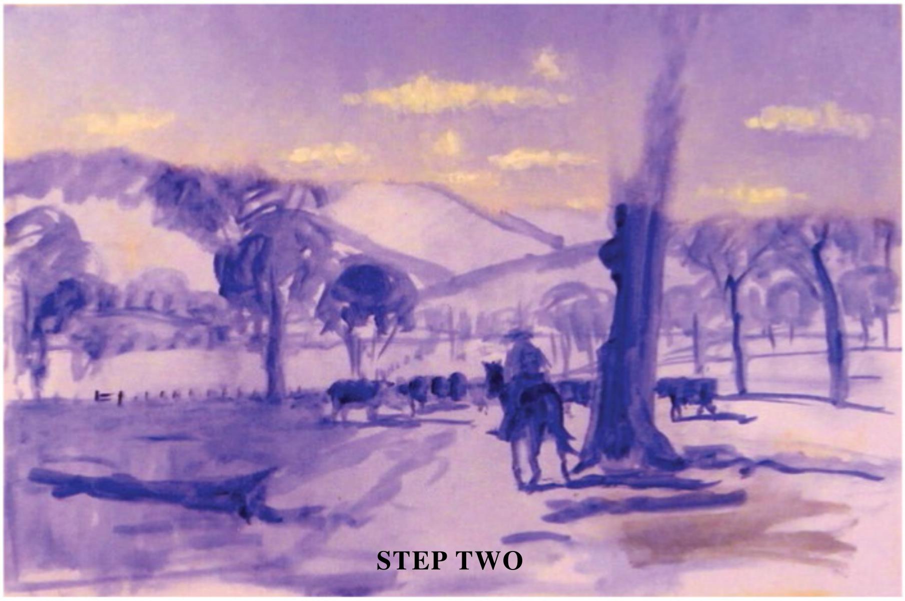
STEP ONE

To determine the composition I firstly divided the board into thirds, forming nine rectangles. The lines were drawn very faintly, and the focal point became one of the points where the lines intersected. This method ensures that the main object of interest will not appear in the centre or too near the edge of the composition. The horizontal lines can also serve as a guide when painting seascapes.

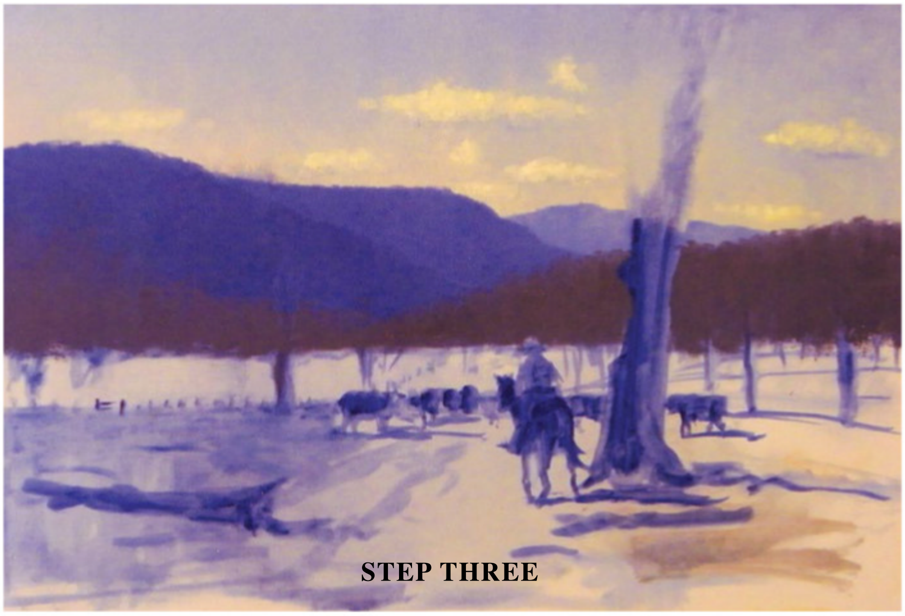
Using my reference photographs, I sketched the composition in paint thinned with turps (CB or IR). The composition is extremely important. I painted the composition in roughly, with the distant hills (horizon) lying near the top one-third line. The main tree and horseman occupied the bottom right focal point area. For balance I placed a second prominent tree on or near the other vertical one-third line. Also for balance the scene had approximately one-third devoted to the sky, one-third to the middle and far distance and one-third to the foreground. Of course,



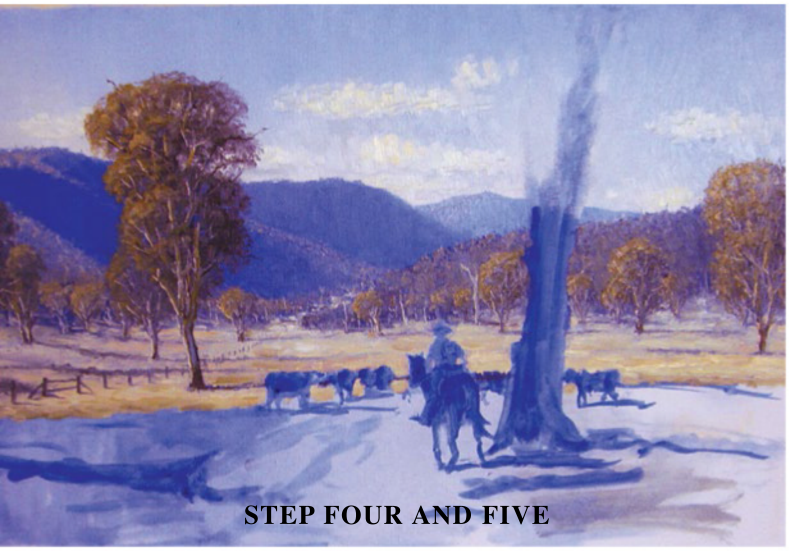
STEP ONE



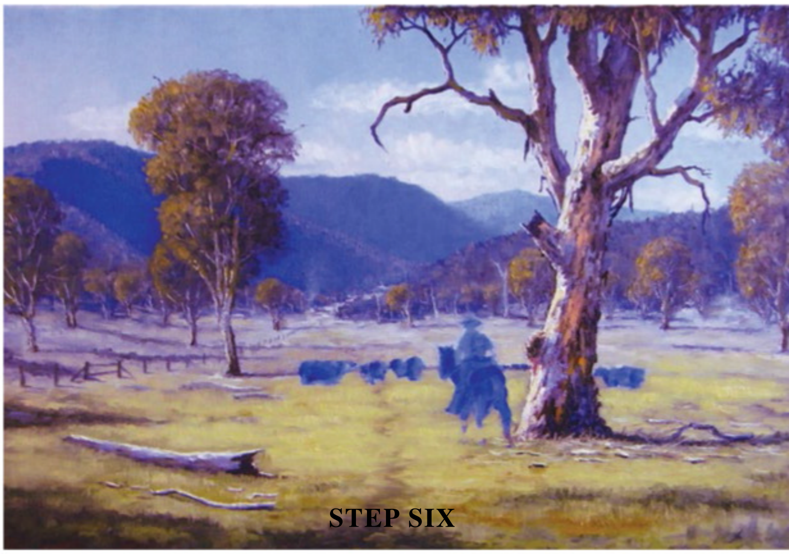
STEP TWO



STEP THREE



STEP FOUR AND FIVE



STEP SIX

rules are made to be broken.

Strategic placement of distant trees leads the viewer's eye into the painting. The fence line and dirt track also help to achieve this.

STEP TWO

For the sky, I remembered to work upwards – increasing the strength of the colours as I proceeded. The sky determines the colours of the landscape elements (especially water). I applied a mixture of TW, YO and PM above the distant ranges to approximately halfway up the sky. Another band of TW and CB was brought down from the top of the board, and the two bands were blended. The lower band 'bleeding' through the bluish band suggested the luminosity and warmth of the Australian sky.

STEP THREE

For the mountain ranges, I worked from the most distant and painted forward. The different ranges were blocked in using the darkest colour present in each (TW, CB and PM). In painting the closer ranges I increased the colours to strengthen the tone; and I added IR for the front foothills.

STEP FOUR

With the 'mother colours' in place it was time to add the highlights of the trees in sunshine and any paddocks. On each of the ranges, for the foliage, I used the 'mother colours' with TW, PM and YO. The paddocks were TW and YO. I used bigger brush strokes as I moved forward. The large areas of plain colour (shadows) acted as a 'rest' from the busier areas.

STEP FIVE

Thus far, the repetition of several colours had been deliberate in order to achieve harmony of colour. I had avoided using any greens by focusing on the distant blue-greys of the faraway hills. I could not fully appreciate (or correct) any stage until the next stage had been completed … therefore the sky could not be fully appreciated until the mountain ranges were completed and 'played off' against it.

The middle distance is vital as it 'ties in' the strong foreground colours with the subtle background colours. Stronger tones of YO and PM brought the paddocks forward. The foliage of the gum trees was achieved with CB, IR and YO (in the shadows) and YO with CY (in the sunlight). In adding highlights I remembered that the light source was coming from the top left-hand corner. I anchored the trees with horizontal shadows. The trunks and limbs of the trees were done with CB and IR; with highlights of CY and TW. I used stronger colours in the second dominant tree.

STEP SIX

I used my oil paints to the best advantage for the main tree. I applied the paints liberally to give as much texture as possible. After the CB and IR 'mother colour' was applied to the trunk and limbs, I used mixtures of all the colours in the palette. I highlighted with TW and CY.

Short vertical strokes in the paddocks gave the impression of grass. After applying most of the colour with a palette knife, I brushed lightly over the textured surface with a 3cm brush. I added detail to other elements, refining them. I remembered to anchor items to their shadows.

FINAL STEP

To criticise and evaluate my paintings, I like to frame them while they are still wet and stand them near the television. An occasional quick glance will reveal areas of weakness or objects which can be improved. Alterations often take only a few seconds, with a brush or a finger.

Criticism (especially constructive criticism) is invaluable. Self-criticism is the most difficult. If you feel totally satisfied, this could stunt further development; but if you are over-critical you might never pick up a brush again. Personally I use two criteria to judge my work: Can I walk into the painting? Can I walk behind the trees?

What I am trying to say is: "Does the painting have perspective (distance) and atmosphere (light)?

Best of luck with your own artistic efforts. ■

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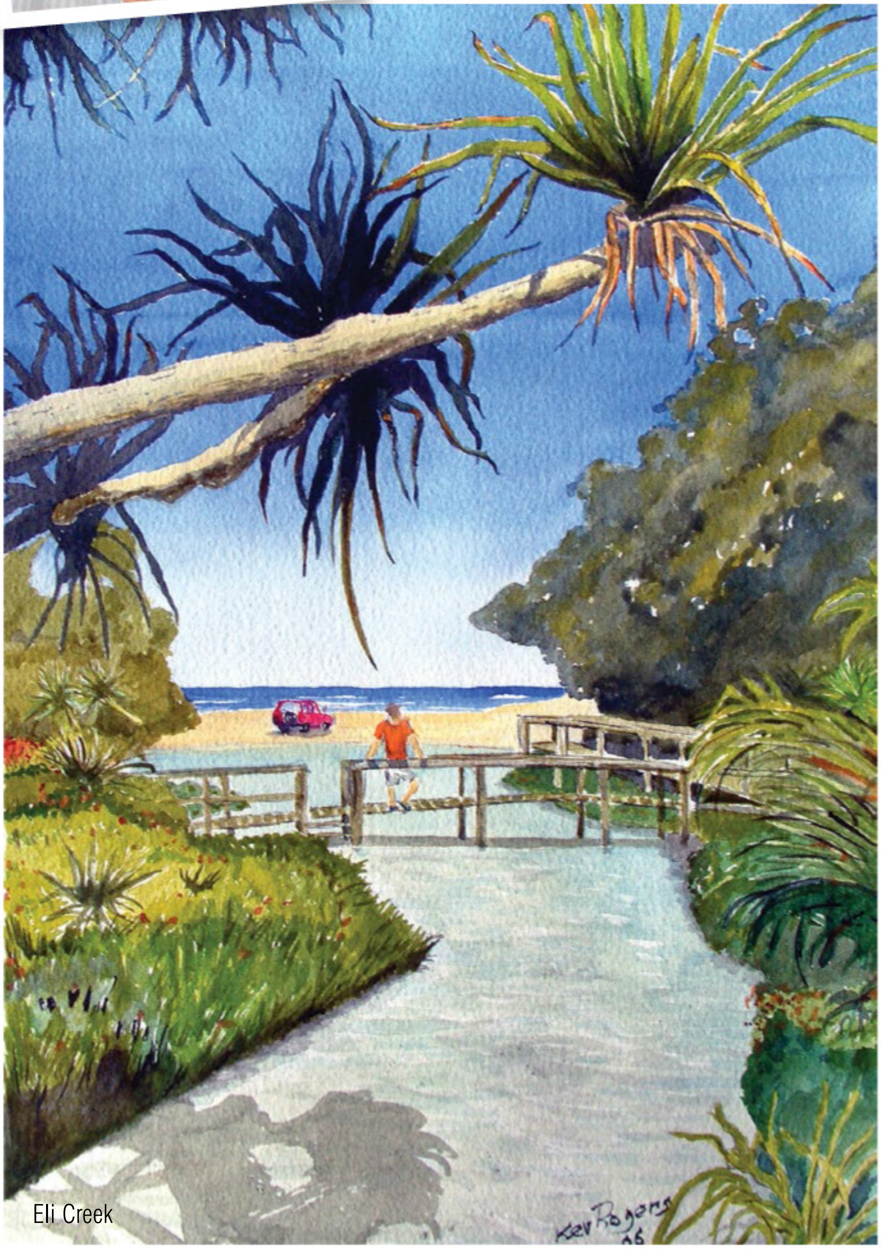
Kevin Rogers

Drawn into Art

Not many people can claim that Woody Woodpecker inspired them into the world of art!



Eli Creek

Kevin Rogers was born in Brisbane in the late 1950s, and was raised at Southport, Queensland from the age of five. Kevin's passion for art began when he was about 13 years of age, when he was given a 'How to Draw Woody Woodpecker' book by the famous cartoonist Walter Lantz. Kevin recollects that prior to receiving this book, he could not draw a straight line with a ruler, let alone draw cartoon characters.

His initial driving force came from his big brother Ian, who could draw, with consummate ease, every Disney character in Walt's arsenal. This inspired Kevin to emulate his big brother, by drawing every possible spare minute of the day. It wasn't a long wait, as Kevin says that it was if some powerful inner force that had been lying dormant for 13 years had released itself overnight. One day he couldn't draw, the next, he was drawing everything. At the age of 13 he entered a pencil sketch into the Brisbane Courier Mail Children's Drawing Competition and won first prize. This inspired him even further.

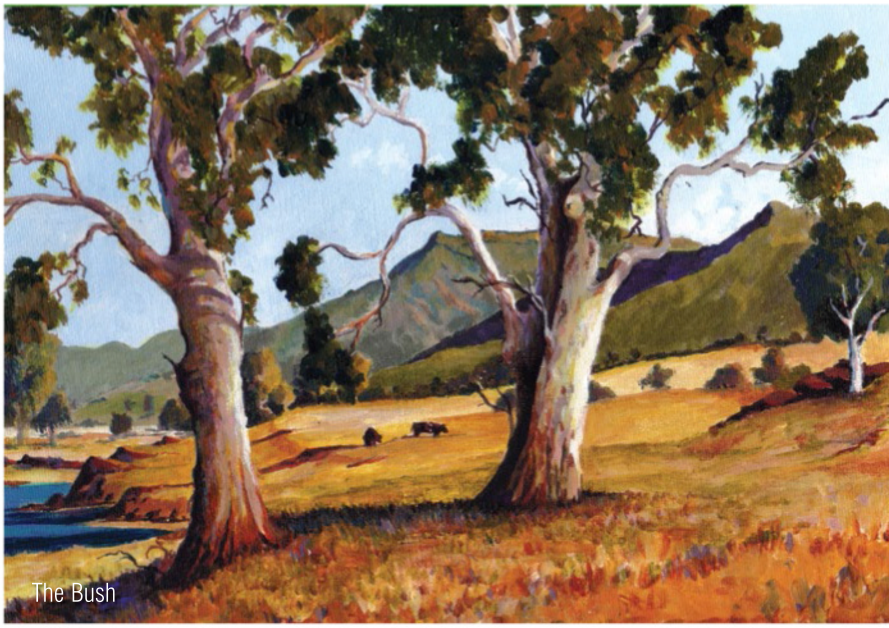
Even though he was never trained to paint at a tertiary level, he attributes his techniques to his art teacher, Mr David Kirwan, whom he idolised. Unfortunately, the school (Aquinas College) did not have art as a subject past year 10, so it was up to Kevin to keep his talent honed from 1973 onwards. In 1972 Mr Kirwan was so impressed by Kevin's art that he presented a portfolio of his work to the Queensland School Moderators Board. Mr Kirwan came back with a letter stating that Kevin's work was of exceptionally high standard and was possibly the best in the State. Kevin matriculated from Aquinas College in 1974, but for a year before he left school his father would take him and his artwork to Mr Neil Cooper at the Gold Coast Bulletin every Wednesday with the hope that one day he might be offered a job with the newspaper as an artist.

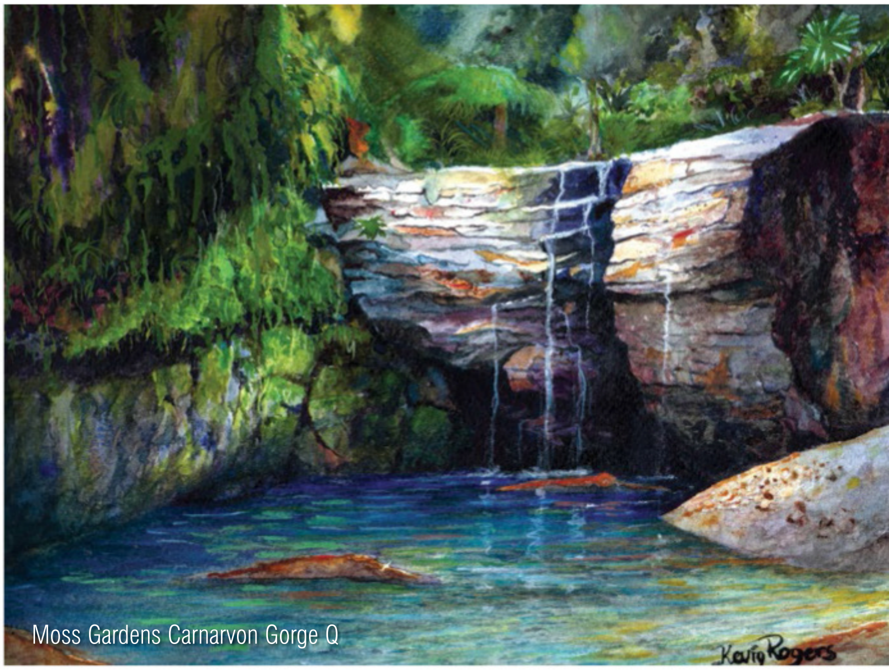
Kevin got the job a year after leaving school and loved his new career with the Bulletin, albeit a short one. Kevin was retrenched and left shattered for a short time; his only solace was his canvas under his parent's house. The late 1970s were turbulent times in relation to careers, so after finally accepting advice from his father, Kevin decided to join the RAAF, a decision that would keep him gainfully employed for the next 20 years.

During his time in the RAAF, Kevin, with his wife of 30 years Jeanette, and his twins - son Joshua (a graphic designer), and daughter Colby (a fine artist), saw a multitude of places, including Melbourne, Townsville, Malaysia, and Canberra and during this time they vacationed in Thailand, Singapore, Hong Kong, Hawaii, USA and Mexico. This gave Kevin an opportunity to broaden his artistic horizons, as he never stopped drawing and painting and teaching himself along the way.

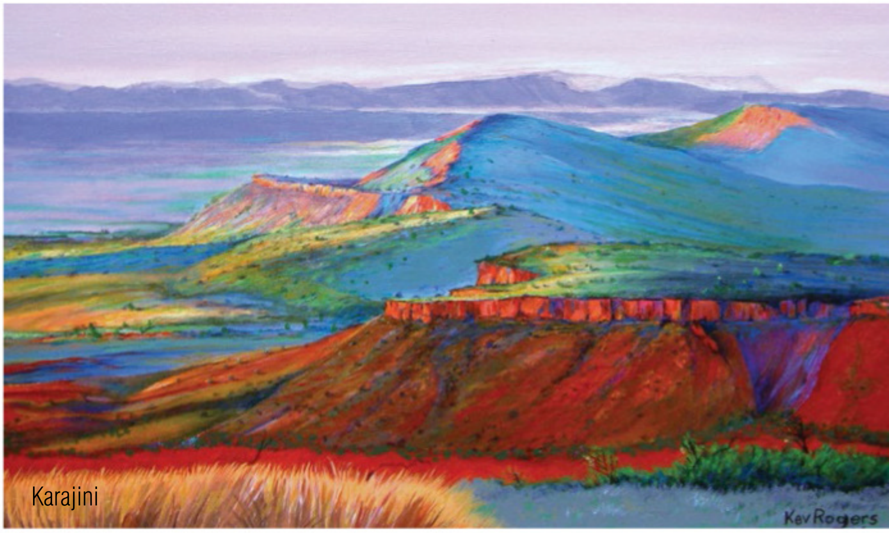
Kevin retired from the RAAF in 1997 and moved to Hervey Bay where he and Jeanette started a Graphic Design Company which became very successful until in 2004 when, for reasons out of his control, the company folded. This was the catalyst Kevin needed to return to his passion for fine art, so he sold up everything including the kitchen sink and set off with his wife on an unplanned adventure around Australia. During this time, Kevin painted in watercolours as they were easy to travel with. He saw many diverse, remote places and photographed thousands of unique scenes which he kept on computer to be later converted into artworks.

Kevin taught himself to look at the world differently, seeing it in tonal variations, almost in greyscale. He breaks down large scenes to simple detailed ones in his mind's eye and has practised this for the past 10 or so years, to the extent that he can now visualise a painting without procrastinating about the subject. He attributes this ability to his time travelling, just sitting and

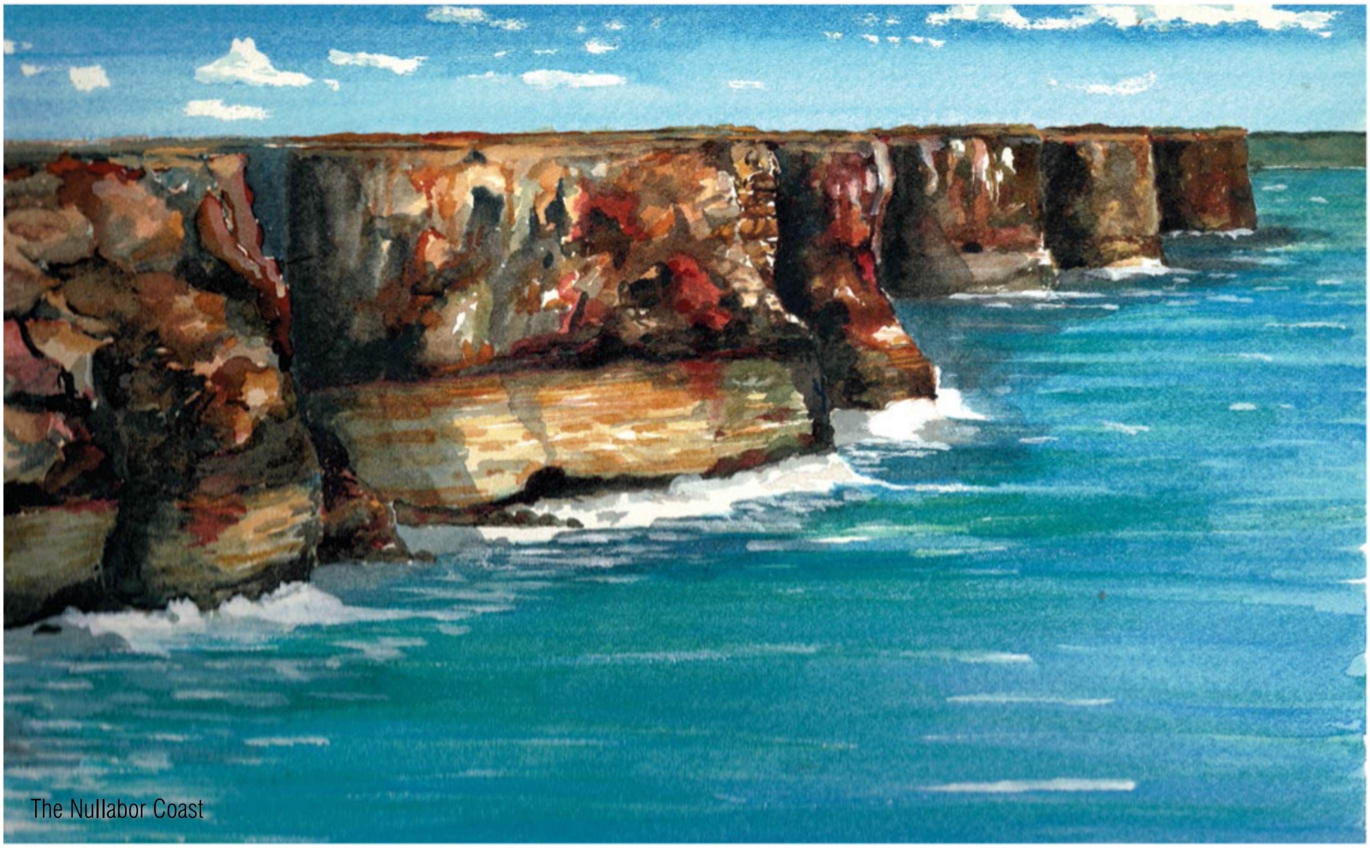

The Bush



Moss Gardens Carnarvon Gorge Q



Karajini

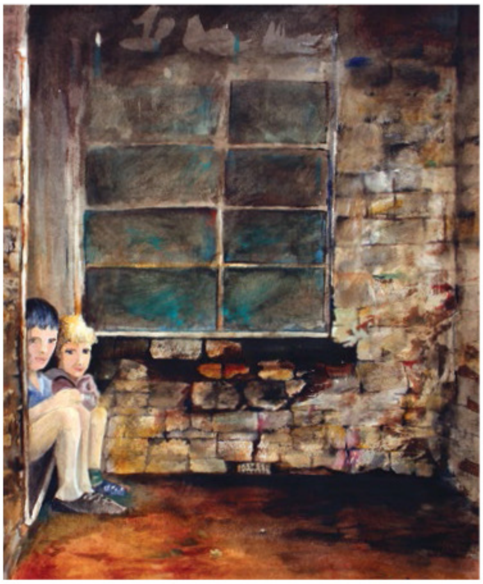


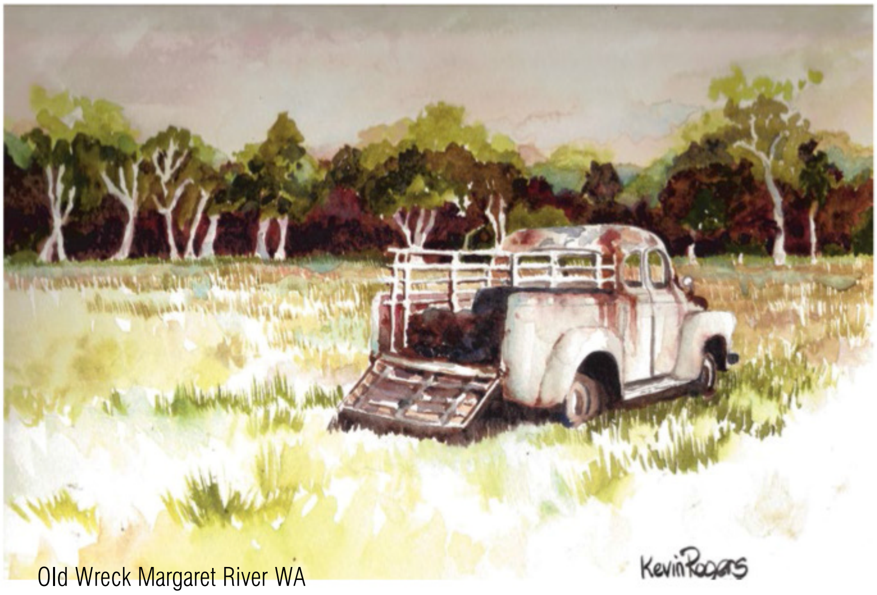
The Nullabor Coast

watching and his time alone in natural remote locations. Kevin records the natural sounds of an area then while painting from his photograph, he plays them back to recapture the mood of that specific moment. Where there are no sounds to record, Kevin listens to classical, folk or rock music while he paints, the genre of music is dependent on what is being painted.

Kevin and Jeanette now live in a small hamlet called Daly Waters in the Northern Territory with a current permanent population of five people. For the past 20 months they have been restoring an old house, planting organic vegetables and fruit, looking after their ducks and chickens and volunteering their skills to the local Progress Association. Kevin has recently designed and built the 'John McDouall Stuart Heritage Trail', commemorating the sesquicentennial (150th) anniversary of the explorer John McDouall Stuart's exploration and naming of Daly Waters. He is also in the early stages of renovating the town's old Post Office come Police Station at Daly Waters. Kevin's aim is threefold: to make an art gallery, a theatrette and an information centre out of the building.

Daly Waters is home to thousands of visitors every week from autumn to late spring, of which the majority are caravanners. Kevin would like to offer these travellers lessons in how to paint with watercolours during their time at Daly Waters. He feels that travellers need a hobby and he can't think of a better one than replicating their travel experiences in





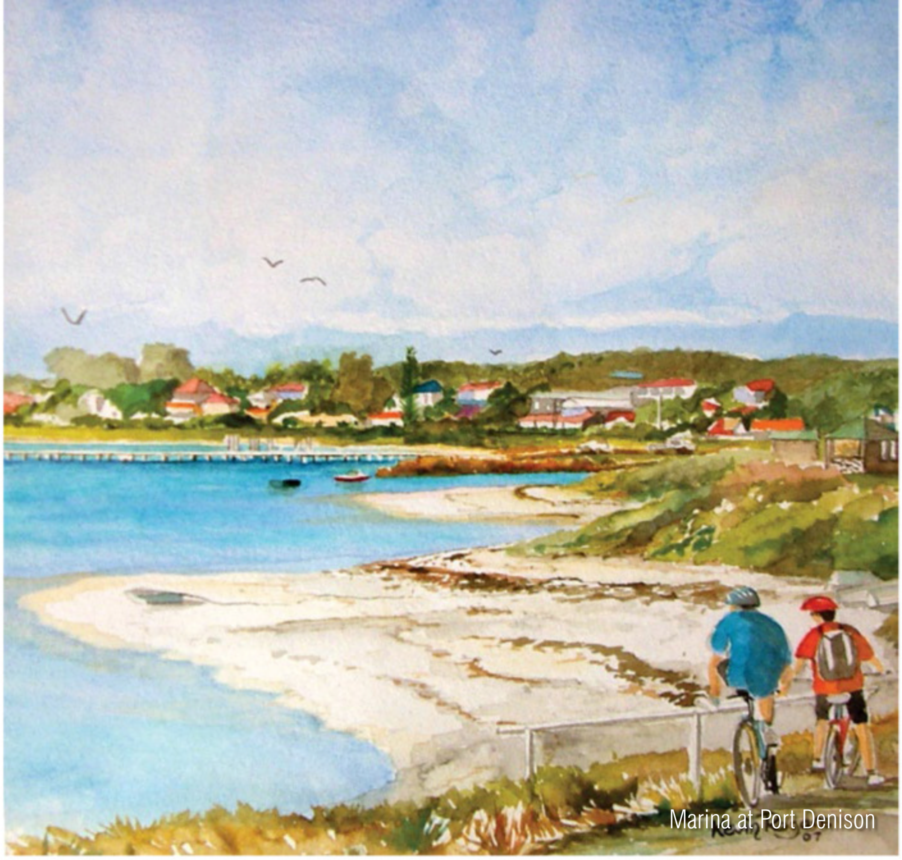
Old Wreck Margaret River WA

paint on paper and he believes Daly Waters is a great place to start such a rewarding hobby, as the iconic Daly Waters pub and Outback Servo are ideal subjects to explore and paint. Art Camps are also on the drawing board.

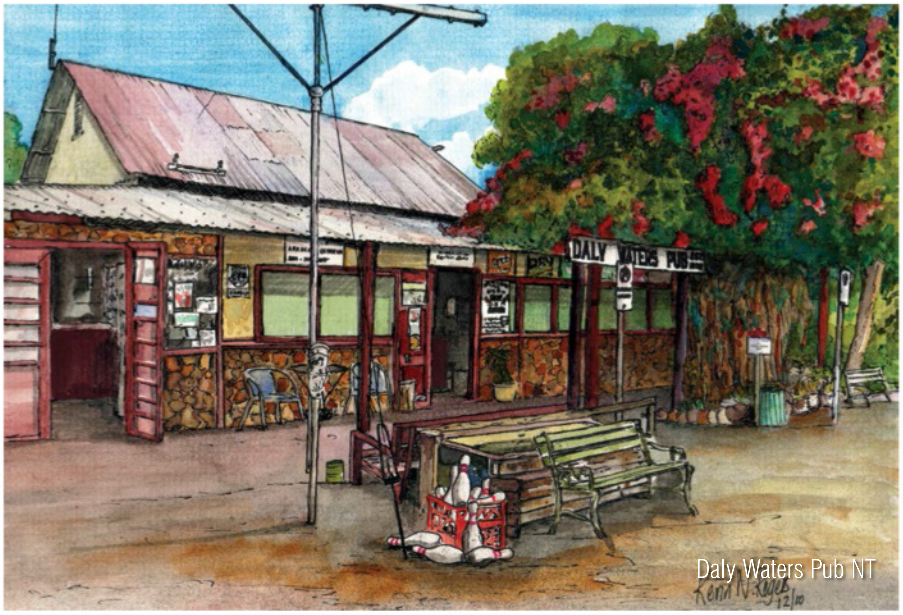
The art gallery inside this proposed venture will give all of the Northern Territory's artists living in remote localities an opportunity to display their traditional artworks. Even though Kevin would only like to display landscape arts he is also willing to show aboriginal artworks. The reason Kevin predominantly wants traditional art displayed in his gallery is that for the entire length of the Stuart Highway and beyond, the majority of galleries in the NT display indigenous cultural artworks. Kevin believes the Northern Territory is a wonderful and wild place to live and to display it in a traditional art form on canvas would give the traveller an insight into how beautiful the Territory really is and also show how culturally diverse the NT really is.

Kevin has only displayed his work once in an Art competition, and that was due to the tenacity of a friend, Tracy Treloar in Three Springs, Western Australia. She convinced Kevin that his artwork would do well in the bicentennial art show, so she convinced him to submit some works. Kevin did so and was shocked when he won first place in the acrylics section, first place in the watercolour section and the overall People's Choice award. He sold his first show painting on the spot to a collector in Perth.

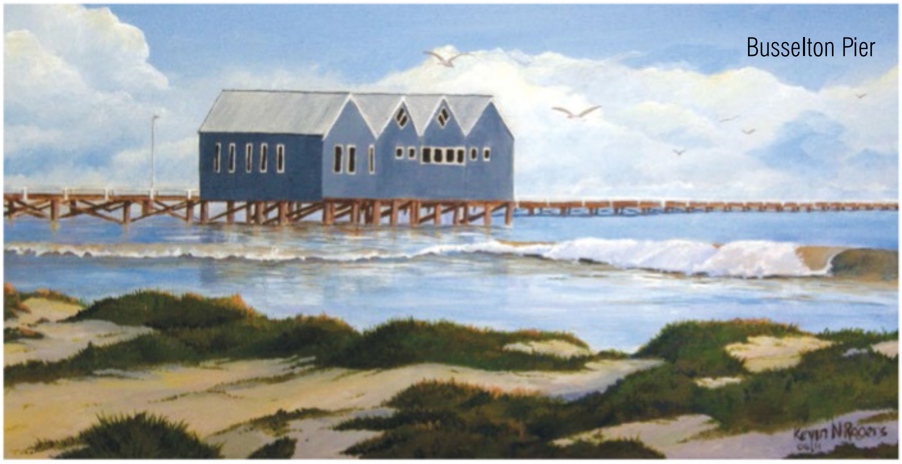
Kevin is always looking for galleries around Australia to take his work as he has hundreds of paintings in his studio, just waiting for a broader audience. As he says, "it is time." ■



Marina at Port Denison



Daly Waters Pub NT



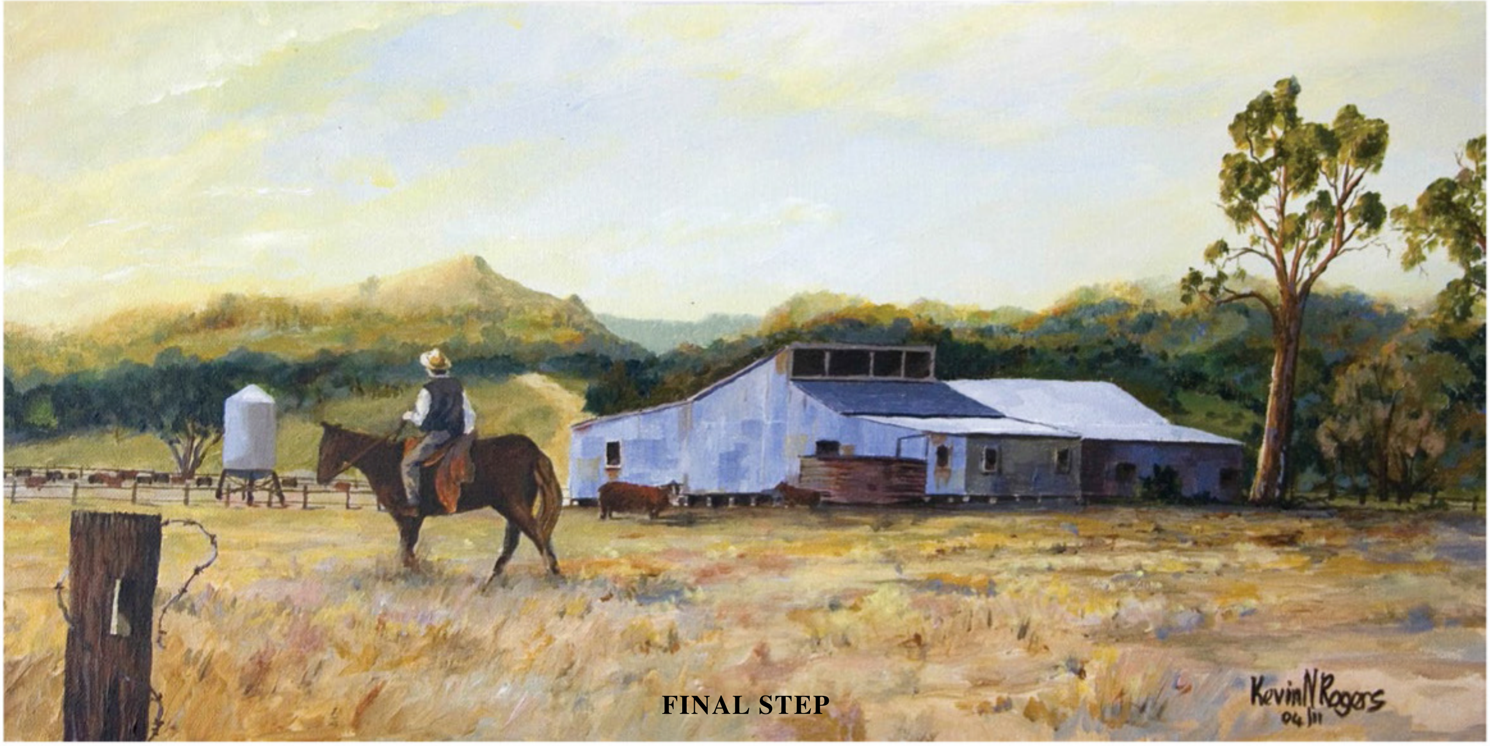
Busselton Pier

Acrylics

Riding out for the Day

By Kevin Rogers

A relaxed and uncluttered vision of an Australian surveying his land.



FINAL STEP

METHOD

When I start thinking about a painting I look for the key subject and then a supporting subject. The key subject is the 'action' figure in the painting and the supporting object portrays the location and feel of what the key figure is doing there.

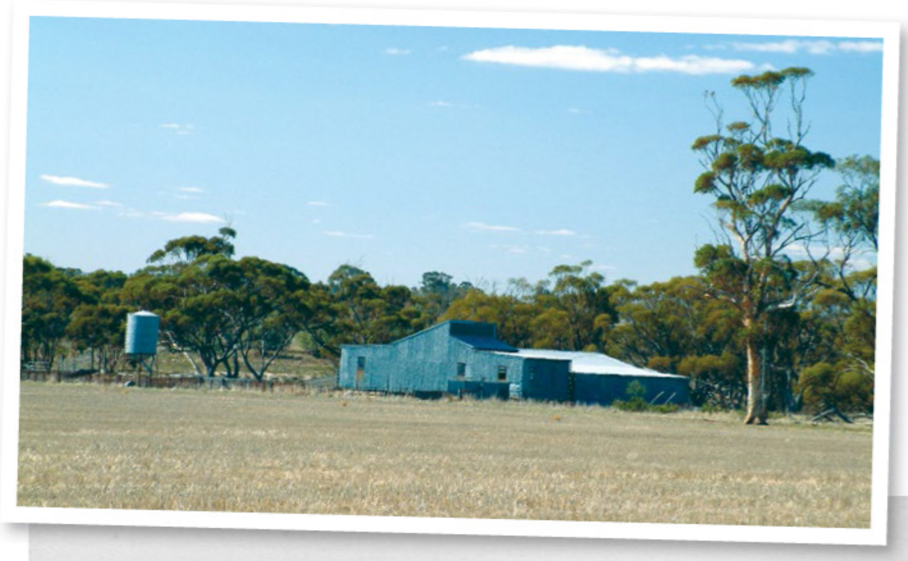
In this painting my key subject was the man riding his horse through a paddock and the supporting subject was the shed in the mid-ground. The whole idea of this painting was to portray the serenity of a cattle rancher riding out early in the morning to survey his property. I tried to make a relaxed and uncluttered artwork which would allow the viewer to feel the calmness of this rider's lifestyle set in a true Australian bush scene.

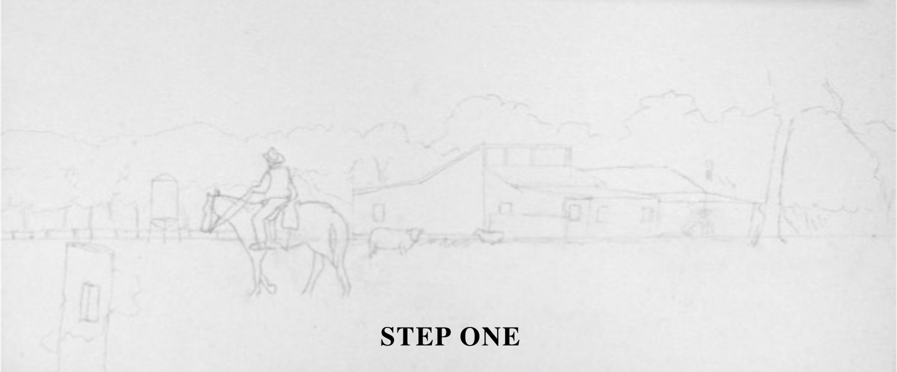
STEP ONE

For this painting I used a stretched canvas measuring 30cm x 60cms primed with gesso. I drew the shed and

MATERIALS

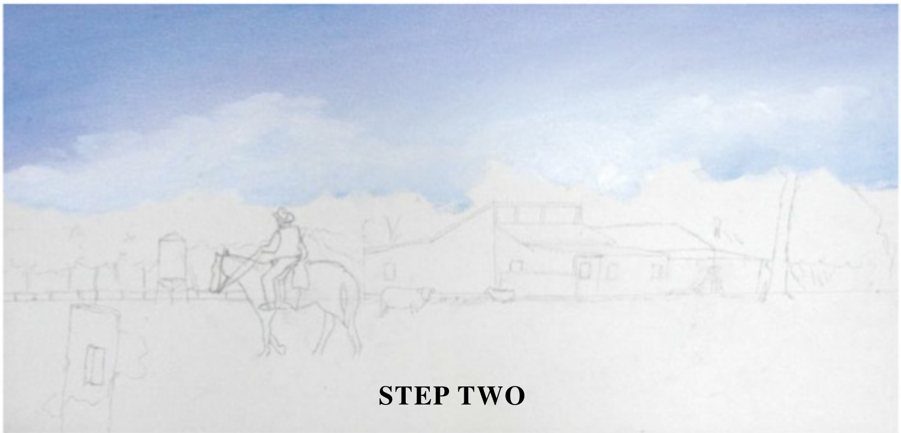
- 30 x 60cm stretched quality canvas
- 2B pencil
- Art Spectrum series 1000-F flat bristle brushes (Sizes 6 and 10)
- Art Basics Taklon flat bristle brushes (Sizes ½, 3/8, 1/4 , 3/16 & 1/16)
- Atelier Interactive Acrylics: Titanium White, Yellow Ochre, Naples Yellow, Naples Yellow Reddish, Arylamide Yellow Deep, Red Gold, Pacific Blue, Cerulean Blue, Paynes Grey, Olive Green, Green Black, Burnt Sienna and Burnt Umber.
- Atelier Fine Mist Water Spray Bottle.
- Rainwater for mixing.





STEP ONE

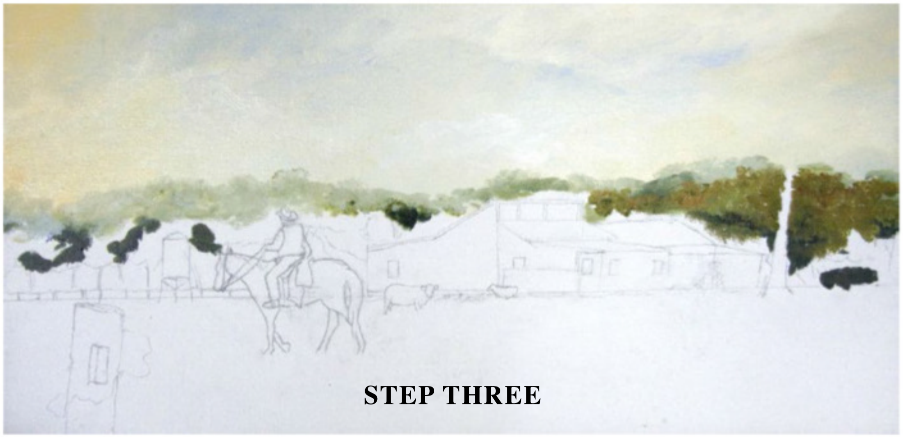
roughly sketched in the background trees first. I then drew the rider on his horse and the fence post in last. I used a 2B pencil for this. I took the photograph near Wongan Hills in central southern Western Australia. I did however exaggerate the mountains in the distance for this painting as the hills in this region were quite flat.



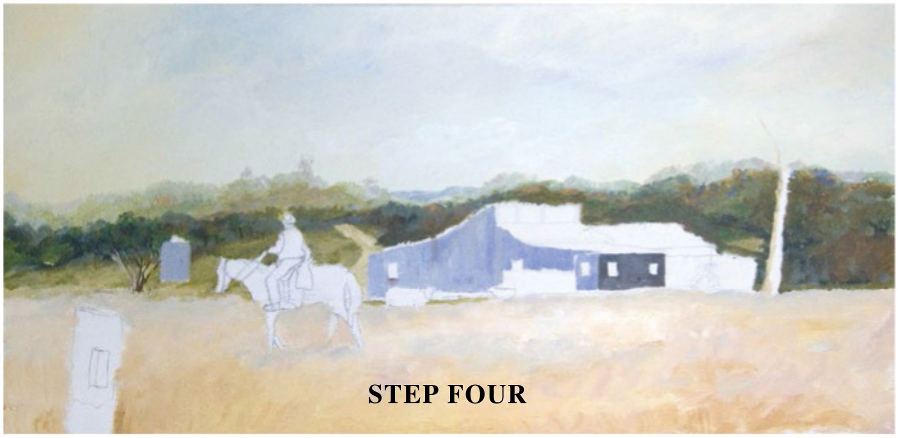
STEP TWO

STEP TWO

I combined Cerulean Blue and Pacific Blue then brushed in the sky using a flat Art Spectrum size 10 brush. I then sprayed water onto the now almost tacky blue sky then mixed Titanium White into the wet sky. This is one of the features of Atelier Interactive Acrylics. You can mix wet into wet by simply spraying your artwork with a fine mist sprayer which unlocks the paint, making it able to be re-blended at a later date. This blue layer underneath will act as an undercoat for my work later when I bring the paint back to life and add morning yellows to indicate the sun rising.



STEP THREE



STEP FOUR

ARTIST'S HINTS AND TIPS

- I always buy quality canvasses. They cost a bit more but are well worth it in the end.
- Instead of using a traditional palette for my painting with Atelier Interactive Paints, I have purchased a large 30cm square Décor plastic pizza container. The lid is airtight and I can keep my 'palette' of paint fresh for weeks. All I do when the lid is off is (while painting) is spray a fine mist of water over the palette to keep the paint from curing. When I finish the day's work, I spray all the paints in the plastic container with water before putting the lid on it.
- Don't be afraid of putting down a colour with Atelier Interactive Acrylics as you can easily remove it, over-paint it or re-blend all by using water and their large arsenal of mediums.
- Before I put my brush onto my canvas I test my colours on a sheet of trimmed Archers 360gsm watercolour paper or I use a very cheap canvas (from those $2 style shops). Sometimes that test canvas will have a painting hiding amongst your test splotches.
- When you put fresh paint onto your canvas and unintentionally it highlights an area exactly the way you like, then do not overdo your painting. Keep those areas fresh because the more you try to enhance those little miracles the more muddy they become.
- I like to paint my backgrounds not wearing my glasses as it tends to give them a more impressionistic feel. When I wear my glasses I tend to want to put too much detail into every part of the painting. If you have perfect eyes, then try painting the backgrounds with your eyes squinted, you may be amazed at the dreamy appearance of the background when you step back for a look.
- Living in the outback makes a lot of things a bit difficult, but one thing I always use is rainwater when I paint watercolours and acrylics. I find on a very small scale that rainwater tends to mix the paints better. The water coming out of our taps in Daly Waters, NT is highly calcified and who knows what comes out of tap in cities where the water travels tens of kilometres to get to your glass. By the way, it also tastes better.
- The best advice of all is "Don't be afraid". Give every genre of art a nudge and when it starts to surrender, then push it some more. Art is a constant state of change and what makes it so exciting is that there are no rules…so explore, imagine and don't be afraid where it may take you!

STEP THREE

At this stage I mixed some Naples Yellow and Titanium White together so I could have slight tonal variations of the blend in separate sections on my palette. I then sprayed water onto the sky and started blending the Yellow/White mix into the Blue background. I then mixed some Olive Green and Green Black together to produce the shadows in the background trees. I lightened some areas using a mix of Olive Green and Yellow Ochre to show highlight areas the rising sun would be touching. I used a lighter mix of these two colours with Titanium White to suggest a tree line in the distance.

STEP FOUR

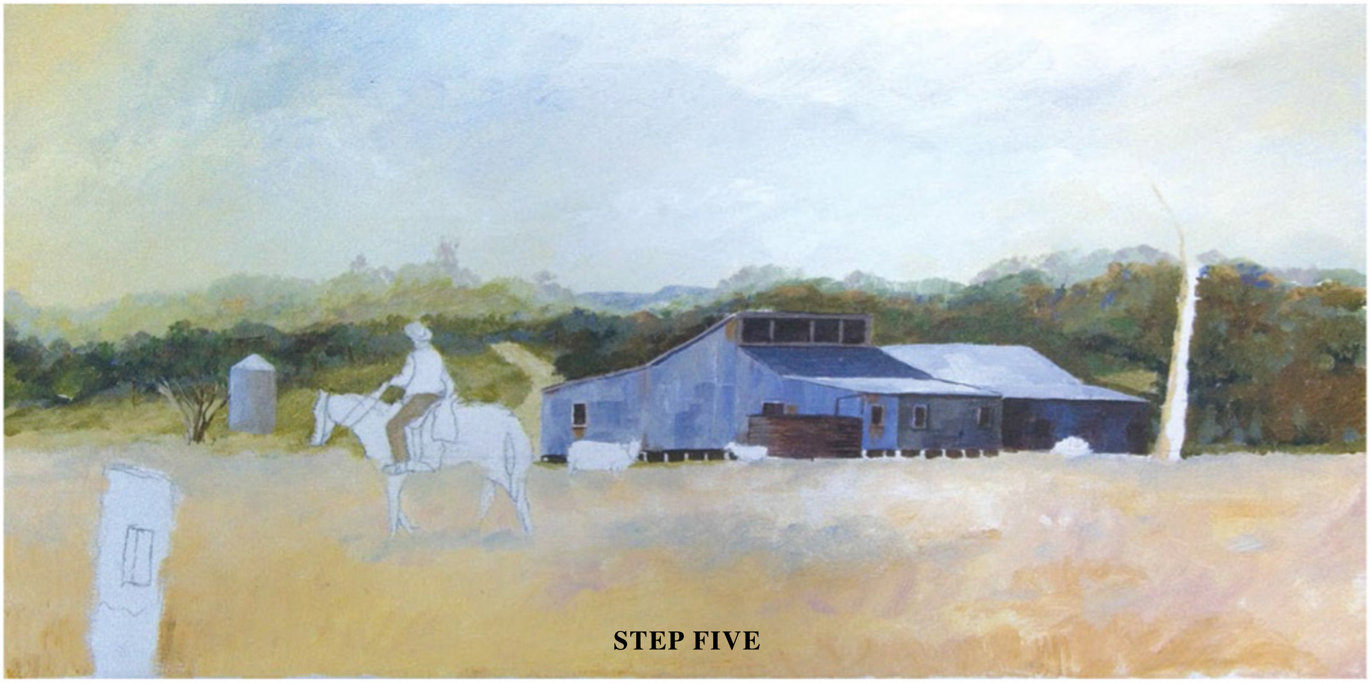
Mixing Pacific Blue and Paynes Grey, I painted in the shadow areas around the shed and touched some of the mix into the trees in the background. I then mixed some Burnt Sienna and Burnt Umber together to add the shadows on the trees. I will add the lighter colours onto most areas later. I then painted in the foreground undercoat using a mix of Pacific Blue, Naples Yellow Reddish, Yellow Ochre and Titanium White. I filled in the mid-ground hills and silo behind the shed at this stage.

STEP FIVE

The shed was continued using a mix of Pacific Blue with the rust stains being made by 'flicking' a Taklon ¼ inch flat bristle brush with Burnt Sienna paint in a downward motion under and around the windows of the shed. I further highlighted the shed by leaving window frames white and adding more Paynes Grey to Pacific Blue to finish off the shadows on the shed.

STEP SIX

I finished painting in the rider and added cows to the background. At

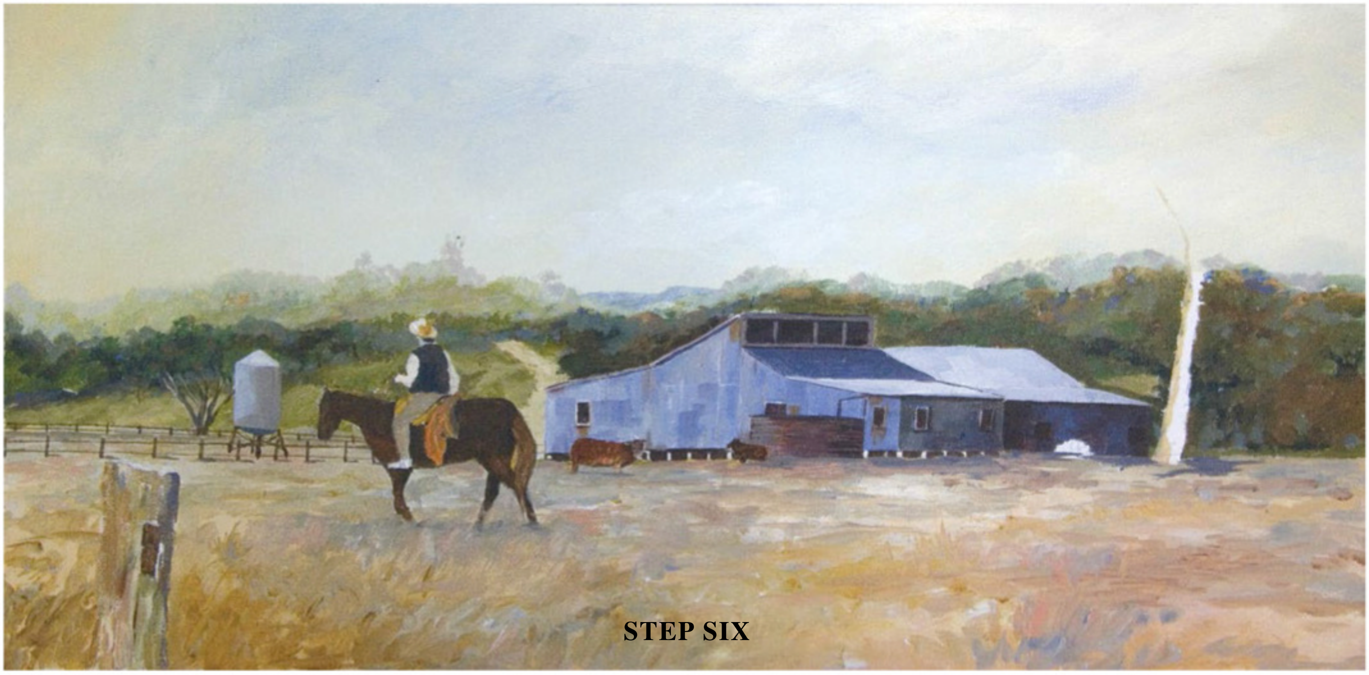


STEP FIVE

this stage I sprayed the foreground with water and worked in the grass shadows with Pacific Blue and highlighting areas with mixes of Naples Yellow and Titanium White. I painted in the water tank and fences around the shed. I find using the flat edge of Taklon brushes ideal for painting short straight lines with paint. I added Yellow Ochre to the background trees denoting sunlight hitting the tree canopies.

FINAL STEP

I finished off painting the trees to the right of the shed using Olive Green and Yellow Ochre for the leaves and mixing Burnt Sienna, Naples Yellow and Pacific Blue for the tree shadows. I painted in the rest of the silo and added some cattle to the pens behind the silo. I then finished off the post at the front and added some barbed wire. I now wanted to highlight all the trees in the background and I did this using a light mix of Arylamide Yellow Deep over a water sprayed background. I also added a watery mix of Red Gold to the lower canopy of the trees. This let the morning light dance around the painting giving the morning a soft glow. I added shadows to the foreground by flicking Pacific Blue into a wet background, and then added highlights using Arylamide Yellow Deep and Naples Yellow to the grasses in the foreground. ■



STEP SIX

Paints and Mediums

Contributed

Here's a summary of some of the fabulous products that are now available in Australia, with plenty of hints and tips.

GENESIS

For a number of years Genesis Heat-Set Oil Paints have been regarded by many as the world's most versatile quality fine artist paint ever made. This is because it suits artists who are used to using oils, acrylics or watercolours. It also provides today's artists and students with a wonderfully safe medium to work with, without enduring harmful toxins or solvents found in many artists' mediums. Not only are they non-toxic, they are also odour-free and contain NO heavy metals.

Due to their very high pigment content, colours are strong and vibrant, even after drying. Unlike acrylics there is no colour shift from wet to dry state. Genesis instantly gives your paintings depth and allows far better coverage. A tiny amount goes a long way. Of the 87 colours in the Genesis range, 79 colours are in category 1 for light fastness, and 8 are in category 2 (diox/purple values).

GENESIS
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ARTIST COLORS
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ARTIST COLORS
HEAT-SET ARTIST OILS
Red Oxide
Net Wt. 1 fl. oz. (30ml)
GENESIS
ARTIST COLORS
HEAT-SET ARTIST OILS
Burnt Umber
Net Wt. 1 fl. oz. (30ml)

The full range of paints, mediums and varnishes all conform to ATSM D-4236 standards, guaranteeing strong archival qualities. Genesis Heat-Set Oil Paints are not solvent or water based. It has its own specially formulated base carrier. The full range of colours and their mediums are all certified Odourless and Non-Toxic, so this allows the many artists who suffer from allergies to get back to or commence using oils. Genesis has a thinning medium, a glazing gel and a thick medium. The thick medium allows impasto style painting and can be added to the paint to extend it without reducing the colour intensity. The glazing gel allows you to add the smallest amount of colour to get beautiful transparent glazes.

With Genesis you can just start painting each session without wasting time preparing your palette. All those premixed colours, (no matter whether it was yesterday, last week, last month or even two years ago since you last touched your palette), you can just get them out, quickly work the paint down with your palette knife or brush to bring them back to their nice buttery texture, and start painting. Genesis Heat-Set Oil Paints stay wet on your palette and brushes forever until you choose to dry them, then heat is applied at 130°C with a hand-held heat gun or oven. Depending on how thickly you have applied the paint, it can be dried in a couple of minutes.

Genesis Heat-Set Oil Paint allows you to work wet on wet. No stopping

CREATE 30 POPULAR COLORS WITH THESE 5 GENESIS® COLORS

and waiting like conventional oils force you to do. Simply dry the area you want to keep working on, then apply more paint, or a wash or glaze straight over the top. If you make a mistake, just wipe it off, and when you're happy with a layer or area, dry it straight away – no more worrying about ruining you masterpiece! Genesis offers fine control in mixing, blending and application. Artists will achieve a very clean and crisp edge that is required for detailed and realism style painting. Genesis is no different in appearance to conventional oils. In fact its colours are closer to nature's true colours than any others. With Glazes, Washes, Impasto effects etc, there are no limitations or restrictions!

Genesis Heat-Set Oil Paint gives you the two 'bests' in an artist's medium. With traditional oils the length of drying time means we can lose our momentum in getting our ideas and thoughts onto the canvas. With acrylics and watercolours, they can dry too quickly. With Genesis, you can apply washes like watercolour artists do or blend to your heart's content! You can apply layer over layer just as you would with an acrylic, but Genesis will also allow you to blend colours easily. You, the artist, at last has TOTAL control with the drying process.

With Genesis there is virtually no wastage. You will get to use nearly every drop of paint because these Heat-Set oil paints only dry when you want them to. One good example of wastage is every time you wash your brushes out, all the paint goes down the drain. Not so with Genesis, as they will always remain wet on your palette or brushes. Genesis Heat-Set Oil Paints are sold in easy to open clear screw cap jars, allowing you to see exactly what the true colours are and access all the paint to the very last speck.

Fantastic for schools, private teaching studios, or people with confined room space and restricted ventilation i.e. flats, units or caravans. Genesis also opens up a whole new world for the traveling artist, as they can dry their work at any stage.

Genesis Heat-Set Oil Paints are only sold directly to the artist which is another reason you will save money. We do not resell through art supplies stores. The exclusive and sole Australian outlet is Genesis Artists Supplies Pty Ltd.

You can read more about the product at Australia's Sole Suppliers website www.genesisoilpaints.com.au where you can shop online 24 hours a day, 7 days a week. Orders can also be made by mail or by telephone on 1300 66 11 65, 07 5426 4685 or 0437 183 173. Ring Lynn for more information.

Glazing Medium
Thinning Medium
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Gray 02
Gray 06
Titanium White
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Burnt Sienna
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Net Wt. 1 fl. oz. (30ml)

ARTHOUSE DIRECT

ACRYLICS

Daler-Rowney Cryla Heavy Body Artists Acrylic

Cryla Artists' Acrylic colour is a very heavy-bodied colour with a high loading of the very purest, permanent and lightfast pigments. Cryla are characterised by their thick buttery consistency, their uniform eggshell finish across all the colours in the range and the minimal colour shift from wet to dry.

The unique heavy, buttery feel under the brush and knife is popular with artists wanting to achieve a wide variety of impasto effects. Every Cryla colour has been uniquely formulated to ensure that each colour dries with the same body, consistency and working properties. Cryla Artists Acrylics contain no dyes, toners or adulterants of any kind. Only 100% acrylic co-polymer emulsion is used in the manufacture of the colours preventing yellowing and minimising colour shift.

Each colour in the Cryla range is individually formulated from the purest pigments available to ensure only the strongest, cleanest colour is produced with all the standard characteristics of Cryla Artists Acrylic. Sourced from around the world regardless of price, those pigments that exhibit only the highest levels of purity, lightfastness and permanence along with providing clean rich colours and compatibility with the other ingredients contained within the colour are used in the manufacture of Cryla.

The rapid drying time is one of the most popular features of Cryla Artists Acrylic colours. On average they dry normally between 5 – 10 minutes. Thicker brush strokes and impasto marks will skin over in a short time but will take longer to thoroughly dry. The acrylic resin is usually full polymerised overnight so it is recommended to varnish after 24 hours. Room temperature and humidity will affect the drying time – warm dry conditions speed up the process while cold, humid conditions will slow it down.

Most acrylic colours have a colour shift from wet to dry. The reason for this colour shift is because of the acrylic co-polymer emulsion being a pale milky colour in the wet form. When the water evaporates and the colour dries this pale milky colour disappears and becomes transparent. Cryla has been specially formulated to minimise the effect that colour shift has on the colours and, as a result, there is virtually no colour shift from the wet colour to the dry colour.

Cryla acrylics can be used straight from the tube if a rich buttery heavy bodied consistency is required. However, it can be thinned with water if a more flowing or thinner consistency is desired. It can also be mixed with any of the Daler-Rowney Artists Acrylic mediums to change its working properties.

Once completely dry, Cryla is water resistant and resistant to mild solvents. This stops the colour being re-dissolved when further layers of colour or varnish are painted on top. The final film is very flexible and will withstand the natural flexing of the surface that it is painted onto. There are 87colours in the range over 4 price series.

Daler-Rowney System 3 Original and System Heavy Body

Only the highest quality pigments are used in the manufacture of System 3 Acrylics and they possess a significantly greater pigment loading than comparable acrylic ranges in this class. The comprehensive range of are highly permanent, water resistant and flexible once dry. System 3 Original colours can be thinned with water to pale washes or used directly from the tube; each form dries quickly to create an insoluble film. The quick drying properties enable the artist to work quickly, superimposing or juxtaposing colours without unnecessary fuss. The excellent covering power of System 3 Original colours make them ideal for large works such as murals or where large amounts of paint are required.

643 INDIAN YELLOW HUE
DALER-ROWNEY
CRYLA
ARTISTS' ACRYLIC
HEAVY BODY
CRIMSON
system3 Original ACRYLIC
Process Yellow
EMERALD
GRADUATE acrylic
Permanent Rose

System Heavy Body is the perfect complement to System 3 Original acrylics. It is an ultra-thick acrylic colour with an oil-like, heavy and buttery consistency that dries with an oil-like gloss. System Heavy Body colours are suitable for painting on any semi-porous surface that is free of grease and dirt. As with System 3 Original colours, they are ideal for use on canvas and paper but are also suitable for painting on brickwork, plaster, hardboard, MDF and fabrics if primed with Daler-Rowney Gesso. System Heavy Body can even be applied to difficult surfaces such as laminated plastics, glass or glazed ceramics if the surface is abraded, roughened, etched and/or suitably primed.

CASEIN COLOURS

Richeson "Shiva" Casein Colours

Few artist colours are as easy to handle or allow the artist to learn such a variety of painting techniques. Combining this variety of styles and textures in a singular composition is what makes a Casein painting so striking, an effect that is enhanced by their rich and intense colour. They can be applied in any manner, from impasto to thin watercolour washes. They have an exceptional integrity of colour and always dry to a perfect matte finish which makes them excellent for art reproduction.

Casein, though naturally matte, can be brought to a satin sheen by buffing with a soft cloth. If the artist desires a gloss finish, the painting can be varnished. Caseins may be used to successfully produce a painting with the transparency of a watercolour, the smooth opacity of tempera and gouache, the heavy textures of acrylics and oils, or anything in between. Caseins are water soluble, but they dry rapidly and become impervious to moisture.

All Shiva casein colours are chemically pure pigments and are permanent to light, gases, alkalis, and acids. They may be applied on almost any grease-free surface: canvas, board, wood, gesso, paper, cement, plaster, wet or dry lime walls and for painting on glass - their adhesive qualities are excellent. Where it often takes hours before a section of an oil painting can be reworked, it takes only minutes before a layer of casein can be applied over another. Also, it can be continually reworked, making corrections or special effects easy without colours becoming muddy. Varnished casein painting closely resembles oils with comparably rich colours and textures. After the painting has completely dried, one or more thin applications of Shiva Casein Varnish will enhance this effect

EGG TEMPERA

Daler-Rowney Egg Tempera

Egg Tempera is one of the oldest mediums for fine art painting, dating back to Roman Egypt and used by most of the Great Masters during the Renaissance. Egg Tempera imparts pure translucent colour with a distinctive luminosity and matt satin finish. Today, Daler-Rowney is one of the few artists' colourmen to offer it ready-mixed in tubes-widely used by professional art restorers.

GOUACHE

Daler-Rowney Designers Gouache

Daler-Rowney Designers Gouache is a brilliant opaque artist's quality body colour, developed for professional designers working on illustrations for graphic reproduction. It is also widely used in fine art painting, both on its own and with transparent watercolours. The high quality pigments and superior reflective qualities of the fine white calcium carbonate specified by Daler-Rowney ensures that Designers Gouache retains its pure bright colour across all 88 colours in the range. All colours are intermixable to allow the designer to achieve a fine degree of colour matching. Daler-Rowney Designers Gouache is characterised by its fine flowing texture, tinting strength and excellent covering power and is best applied with brush, ruling pen or airbrush.

DALER-ROWNEY
EGG TEMPERA
STARTER SET
ROSE RED
Richeson Casein
SAFFRON GREEN
374
DESIGNERS Gouache
Daler Rowney

OIL COLOURS

Daler-Rowney Artists' Oil Colours

Daler-Rowney Artists' oil colours are professional quality paints designed for durability and permanence and made using only the very best materials available. Only the best pigments are used regardless of cost to ensure absolute perfection for the discerning artist. The distinctive buttery consistency of Daler-Rowney Artists' Oils derives from the use of linseed oil and wax, which acts as a plasticiser, helping to prevent even heavy impasto from becoming brittle and cracking over time. The 82 colours in the range are available in 38ml tubes in five price series.

ROWNEY Artists OIL COLOUR
ROWNEY Artists OIL COLOUR
DALER ROWNEY Georgian OIL COLOUR
DALER ROWNEY Georgian OIL COLOUR
MAIMERI

Daler-Rowney Georgian Oil Colours
Georgian Oil Colours offer artists high quality and performance at an economical and uniform price across all colours in the range. They are produced to the same exacting standards as Daler-Rowney Artists Oil Colours. They are carefully blended and tested to produce the most brilliant colour and match tint and texture from batch to batch. All 54 colours have fine working qualities and a high degree of performance. Daler-Rowney Georgian Oil Colours are ideal for use with a knife or a brush, allowing for a variety of effects to be achieved. Available in 38ml, 75ml and 225ml tubes. Five litre tubs are available upon request.

Maimeri Puro Superior oil Colours
Puro Oils contain pure pigment and oil – nothing else. Each colour in the range contains pigments of maximum quality, purity and stability combined with top quality safflower-poppy seed oils that do not yellow, to produce a perfect impasto with the highest possible degree of lightfastness for each colour. There are 80 colours in the ranges over six series. The transparency and lightfastness of each colour is indicated on each tube along with the chemical composition.

Richeson "Shiva Series" Artists Oil Colours
Richeson "Shiva Series" are professional quality, superior oil colours that commenced production in the USA in 1929. They are hand-crafted in the Richeson factory using only pure, artist grade dry pigments, each ground to its own unique degree of fineness then formulated with the finest grade of alkali-refined linseed oil under exacting laboratory controls. After manufacture, the colours are cured from 90 to 120 days to ensure they are ready for packaging and each tube label then displays an actual sample of the colour contained in that tube.

Richeson Oils are guaranteed to be permanent, free from darkening, yellowing, fading and cracking. These professional quality oil colours are available in 59 colours and feature traditional, Olde World pigments to produce brilliant, rich colours of buttery, reliable consistency yet are priced for everyone.

Coarsely Ground Oil Colours
Coarsely Ground oil colours are exactly what the name implies – they have been manufactured with pigments that have been coarsely ground and rare semi drying oils such as walnut oil and safflower oil, exactly in the same way as paints were made throughout Renaissance Europe. The result is a paint that is more opaque, has a thicker paste density that accentuates the brush strokes and a rougher finished coat. The application and finished result of paintings using Coarsely Ground oil colours are markedly different from those done with modern colours.

The artist will not only need to adjust their techniques accordingly to get the best out of these paints, but also the mediums they use, specifically when thinning out these colours. It is highly recommended that these colours are not thinned with the traditional solvent based thinners such as White Spirit and turpentine but instead use walnut or safflower oil. It is also recommended that hard bristle, ox hair or synthetic brushes are used to get the best finished results.

Renaissance Oil Colours by Maimeri
Each colour in the Renaissance range has a high pigment concentration and is prepared with grain size and dispersion in walnut oil similar to those of Renaissance compositions. Most of the pigments in this range correspond to the originals; however the more toxic, unstable and hard to mix pigments have been replaced with

TERRE GREZZE D'ITALIA
034
Terra gialla di Verona
Yellow Earth from Verona
COLORI A OLIO OIL COLOURS
492
TERRA D'OMBRA BRUCIATA
Burnt Umber
Venezia
Maimeri
RINASCIMENTO
401
Blu Michelangelo
Michelangelo Blue
Maimeri
made in Italy
MAIMERI OLIO
MADE IN ITALY
214
Rosa quinacridone chiaro
Quinacridone Rose Light

modern alternatives. This is a small range of 11 colours over three series with some of the colours having been unavailable to the modern painter for 100s of years. The colours include Ceruse, Michelangelo Blue, Mummy, Bistre, Vasari Yellow, Kermes Lake, Paris Red, Vermillion, Murano Blue, Greek Green and Malachite Green.

Mediterraneo Oil Colours (Mediterranean) by Maimeri
Throughout history, the Mediterranean has been a place that has united cultures and civilisations and, along with it, colours and tints that are unique to this beautiful area. The colours in this range are especially suited for warm, bright and luminous paintings. There are 11 colours in the range and each colour is named from the place where it has been obtained. Colours in this range include Santorini White, Trinacria Orange, Vesuvius Yellow, Damascus Yellow, Provence Rose Lake, Sevillea Red, Salento Green, Ercolano Blue, Capri Blue, Grasse Violet and Green Obsidian from Pantelleria.

Terra Grezze d'Italia (Italian Natural Earth Colours) by Maimeri
These colours have been created from the ancient pigments used to decorate the monuments and facades of palaces throughout Italy. Italian Natural Earth colours are not only for traditional techniques but also satisfy the needs of contemporary artistic expression. There are 11 colours in this range and each colour is named from the place where it has been obtained. The colours include Carrara White Earth, Herculaneum Orange Earth, Rome Yellow Earth, Verona Yellow Earth, Raw Sienna, Venetian Red Earth, Sardinian Red Earth, Burnt Sienna, Verona Green Earth, Verona Antique Green Earth and Florence Brown Earth. These colours are formulated with natural pigments only which means that there will be slight discontinuities in colour tones from batch to batch which signifies the authentic and natural origins of the paint.

PAINTSTIKS

Shiva Artists Paintstiks

Shiva Artists Paintstiks are professional grade, artists' oil colours in a convenient stick form. They are manufactured from quality pigments blended with refined linseed oil and solidified with a wax base. Shiva Artists Paintstiks can be used in conjunction with conventional oil paint surfaces, mediums and varnishes using the same techniques. As there are no unpleasant odours or fumes, Paintstiks can be used virtually anywhere at any time and form a protective "self sealing" film when not in use - just peel the seal before using. This ensures that Paintsiks remain moist and fresh and have an indefinite shelf life. Paintstiks are available in 68 shades.

WATERCOLOURS

Maimeri Blu Artists Watercolours

Maimeri Blu Artist Watercolours have been developed with pigments offering the greatest transparency, clarity and lightfastness. Of the 72 colours in the Maimeri Blu range, 52 of the colours consist of a single pigment bound with authentic, top quality gum Arabic from Sudan and distilled water, providing the user with a watercolour that has a transparency, purity and clarity unlike any other brand. Available in 72 colours over four series in large 15ml tubes.

Daler-Rowney Artists Watercolours

Artists' Watercolour is a professional quality watercolour that has been used by such renowned artists as Turner and Constable. Based on the finest modern and traditional pigments, it is precisely formulated to offer unparalleled performance and permanence. Only the very best pigments, regardless of cost are used in the manufacture of Daler-Rowney Artists' Watercolour. Suspended in an aqueous solution of the finest Gum Arabic the colours and pigments in these watercolours offer an extended range of brilliant colours, designed to create perfect washes of pure transparent colour. There are 80 colours in the range available in 5ml and 15ml tubes.

MaimeriBlu
Aquafine
Artist's Paintstik
Oil Paint
DALER-ROWNEY
Artists'
Water Colour
Aquarelle extra-fine

Daler-Rowney Aquafine Watercolours

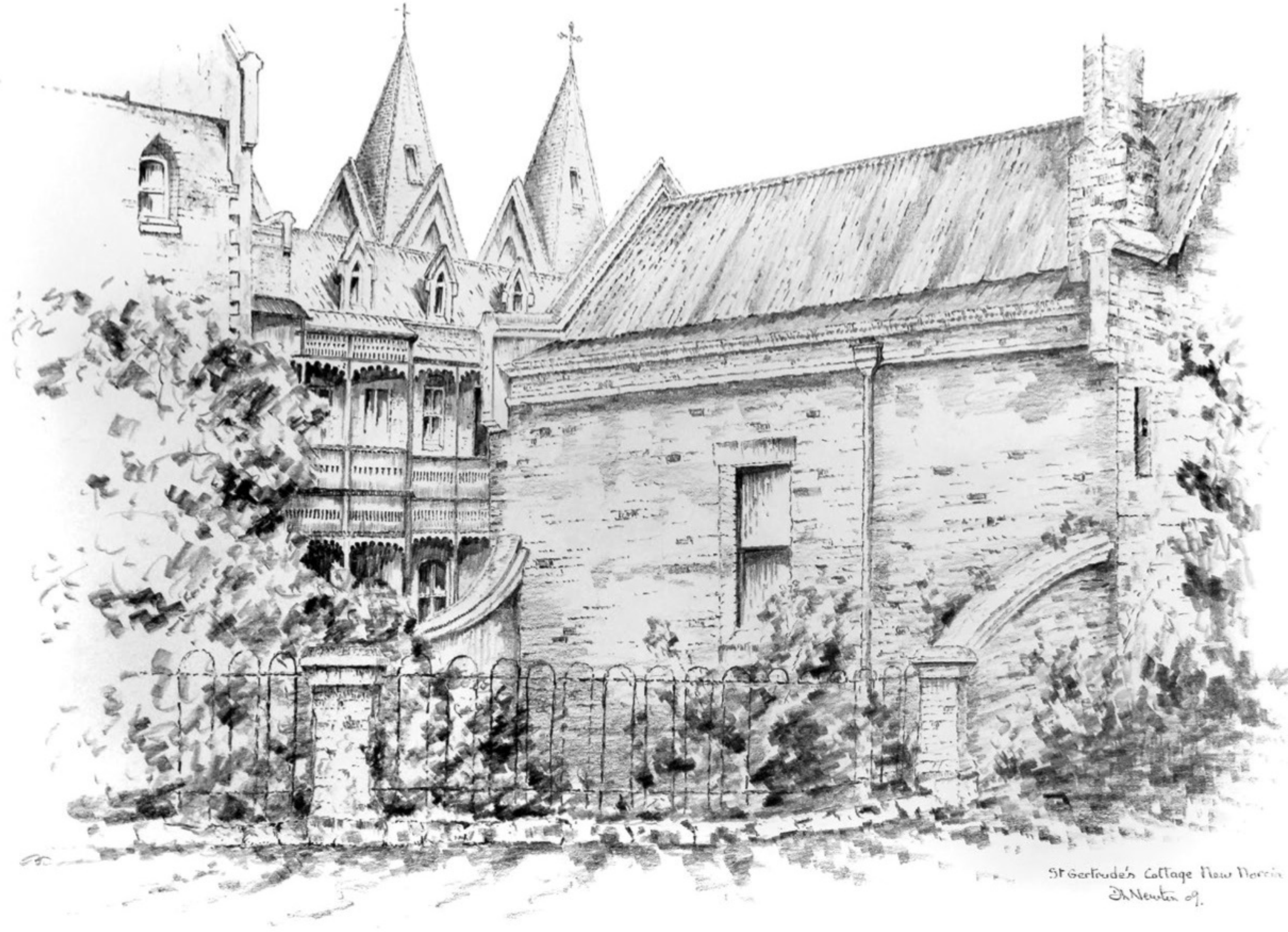
Daler-Rowney Aquafine watercolours offers artist high performance colours at an economical and uniform price across all 37 colours in the range. Aquafine watercolours are produced to the same exacting standards as Daler-Rowney Artist's watercolours. The full range gives rich, free flowing transparent colour with excellent tinting strength and working properties. All colours can be used to produce beautiful and delicate washes.

For further information please visit www.arthousedirect.com.au

Derek L Newton

I Love Drawing

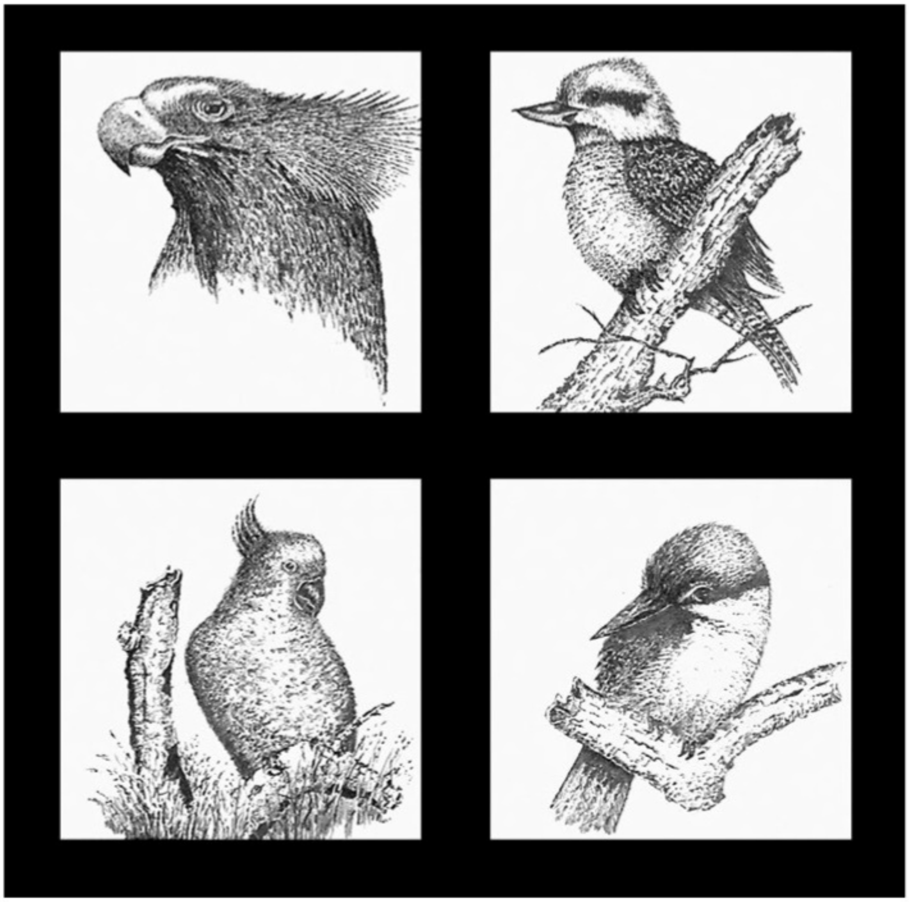
In Derek's own words: "Drawing gives you freedom to roam. A pencil and pad is all you need, and you can lean against a wall, in a pub, on a train, you can always draw."

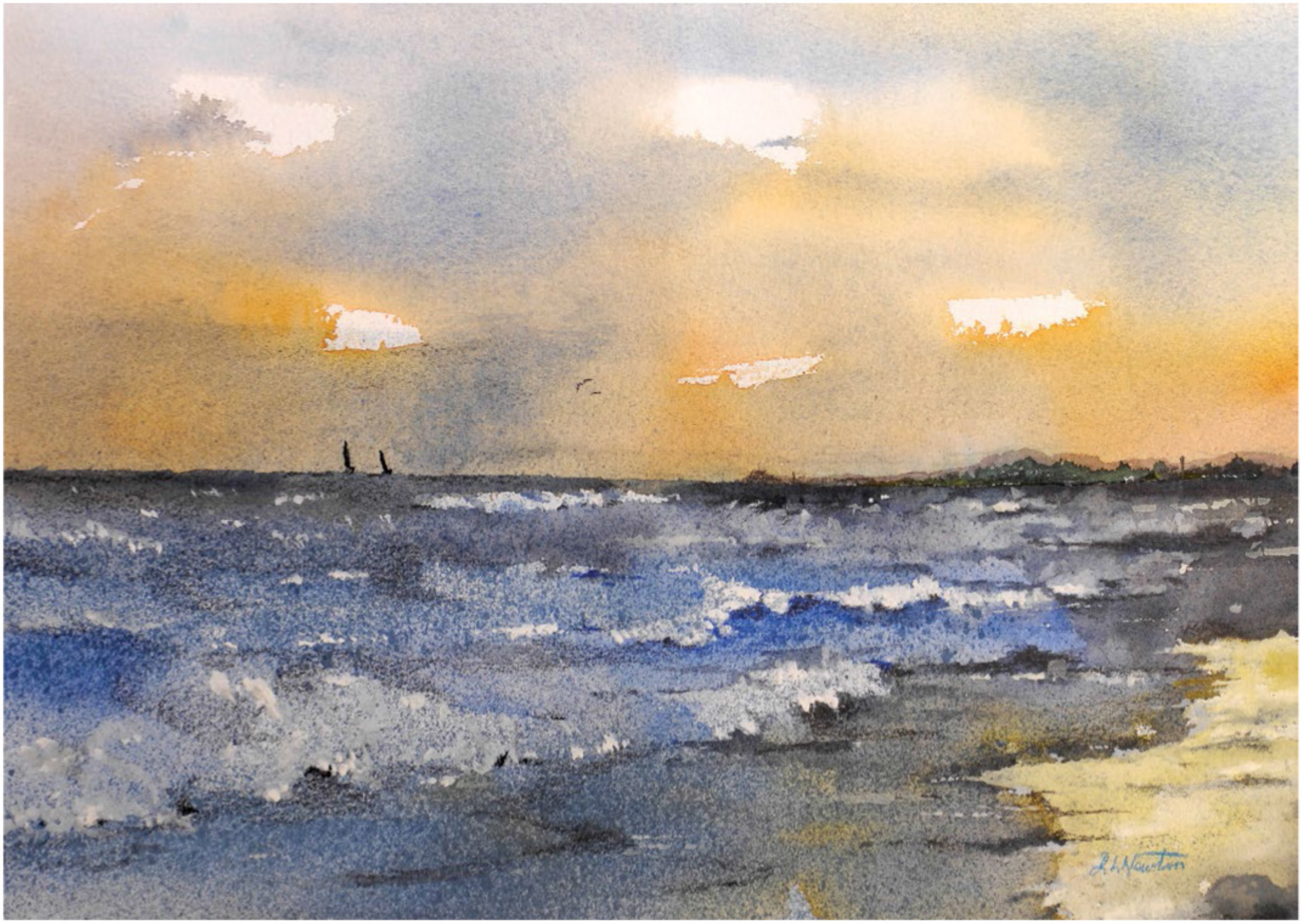

St Gertrude's Cottage New Norcia
DL Newton 09.

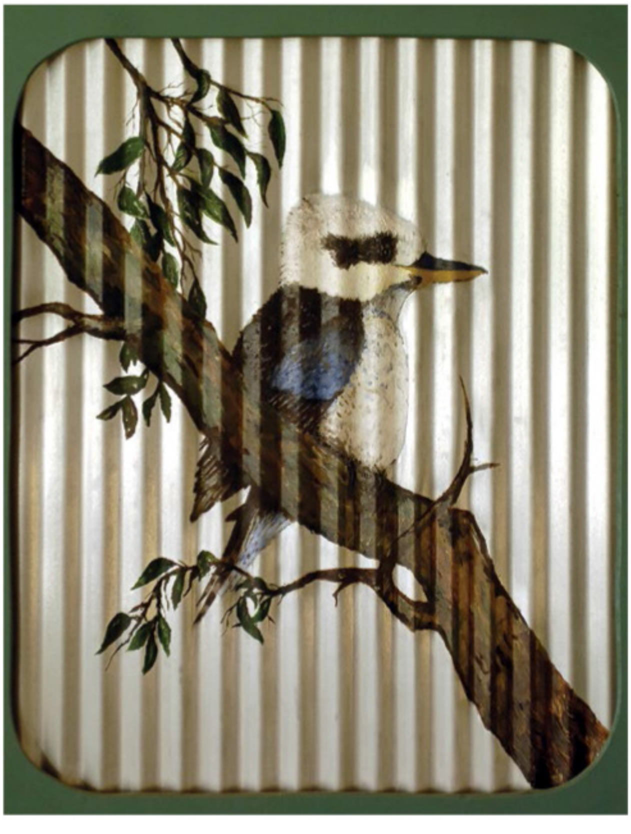
Born in Southern England, my love of drawing really began in my late teens. I had left school at 15 years of age to start an apprenticeship as a carpenter and joiner, and remember while attending technical college drawing classes, which were a part of my apprenticeship, being told that I would make a better draftsman than carpenter.

By my early 20s I was married and during one particular rainy holiday, my wife Dot and I took a caravan in Norfolk England, and with no television or other comforts, we would venture out between showers and during one of our trips I bought a Broadlands Sketchbook which I still treasure today. This book inspired me to go out and sketch, a passion that has only grown over the years since that damp, grey skied holiday focused my attention and made me look at the world from an artistic composition point of view.

Although I now have my own studio and was recently elected to the Western Australian Water Colour





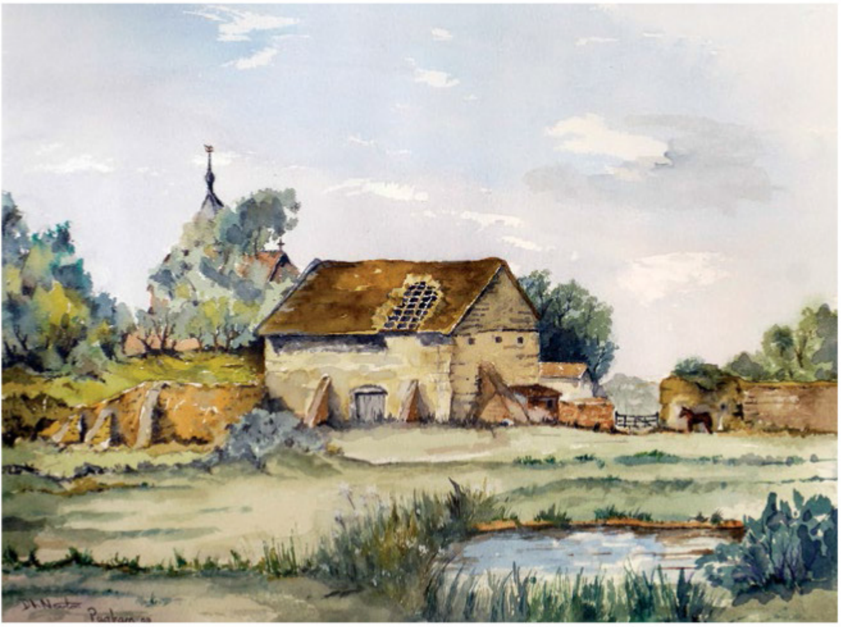


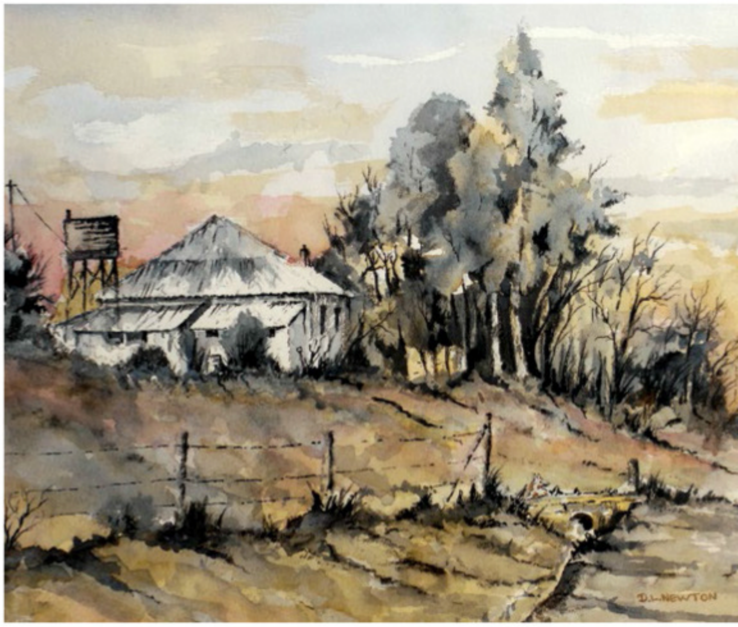
Society, I still love nothing more than heading off with my sketchbook to explore Western Australia's quirky country towns or the bustling cities in and around Perth and Fremantle.

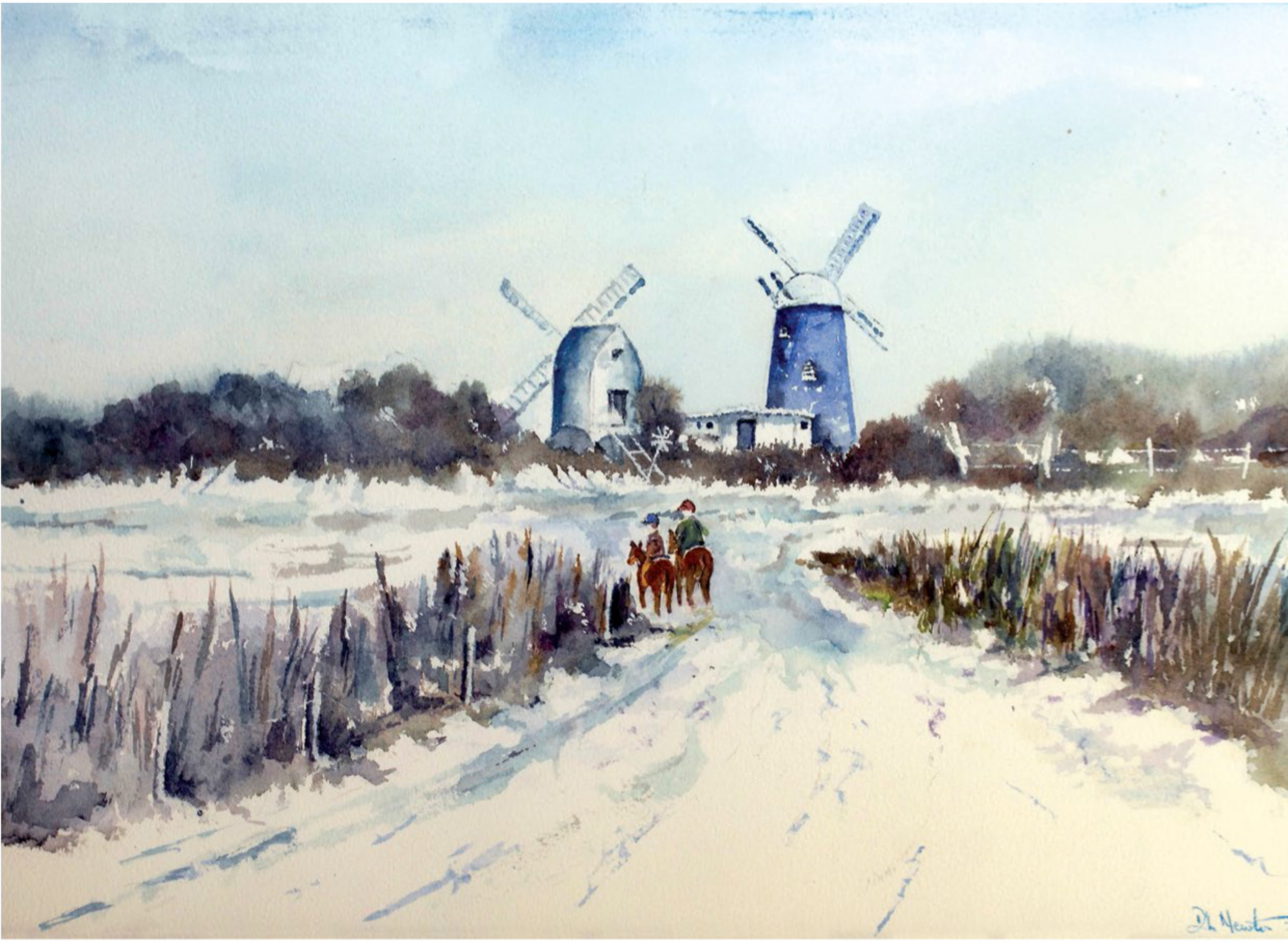
My favourite artist would be David Western, the well-known English realist who produced his own beautiful sketchbook while travelling through England and mainland Europe. Another favourite was Keith Norris who until his recent passing, lived and worked as a professional artist in NSW. Keith produced the 'Great Australian Sketchbook'. He visited my studio during 2009, and during the visit he commented to my wife that he felt he could not teach me anything when it came to drawing. However he did help me in many ways especially with his enthusiasm for my work.

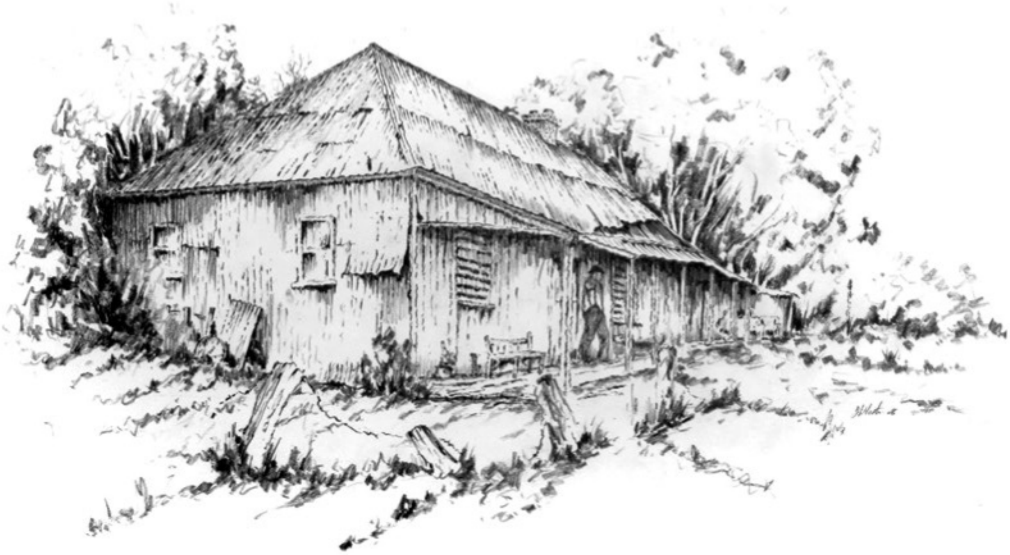
I have many half-filled sketchbooks kicking around my studio, partly filled with spontaneous responses and honest attempts to record in pencil whatever had inspired me at the time. Often when I return to the same spot to draw, I find it interesting looking back over the years via my sketchbooks to note how I have changed my approach, drawn the scene looser or in finer detail, or emphasised different aspects, and picked up things previously missed.

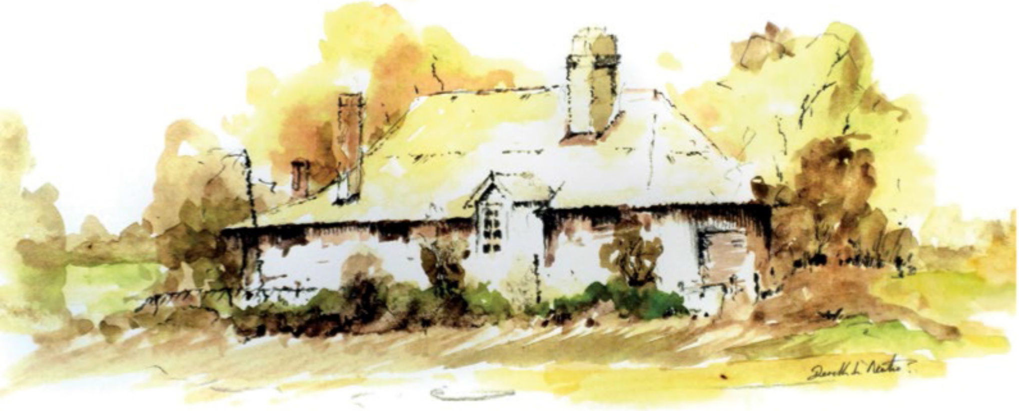
In recent years I have been having my artwork professionally framed, which is something I would recommend to all aspiring artists, as professional framing really lifts your work and has

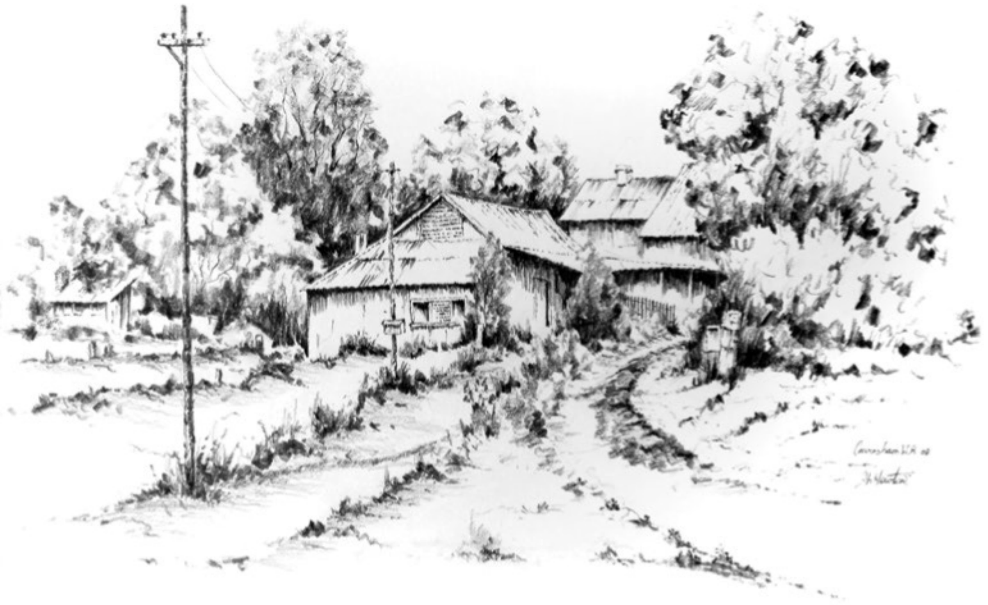



D.L.NEWTON









certainly inspired me with mine, as I find even the simplest sketch can look quite stunning when properly framed.

As mentioned previously I usually have a sketch book with me whether out and about for work or on a family trip, sketching records that moment in time, which, along with a photo, can provide you with a valuable reference source for future studio work.

On our last trip along the Murray River in South Australia aboard the elegant Murray Princess you would have found me on a quiet moment sketching on the river bank or tucked into a quiet corner of the boat. Many enquiries from fellow passengers and crew about my work convinced me that a website would enable me to advertise my work via the Internet, and so with the invaluable help from my wife and sons the website came to life. The value of this site cannot be overstated - you only have to look at this article - a direct result of the editor viewing my site.

For many artists, drawing would be considered a stepping stone, a prelude to starting a painting and this is understandable, but for others, drawings have a life of their own and can stand alone as finished artwork in their own right.

Drawing gives you freedom to roam, a pencil and pad is all you need, and you can lean against a wall, in a pub, on a train, you can always draw.

It breaks down barriers, out in the country, suspicion soon turns to interest once the locals know what you're doing. In the city it's, "Oh that's good" and then they are on their way about their business. You can close your sketchbook anytime you like, or open it to show others an insight into your world.

Happy sketching!

Derek is mostly self-taught but has a TAFE qualification- advanced certificate in art design and drawing.

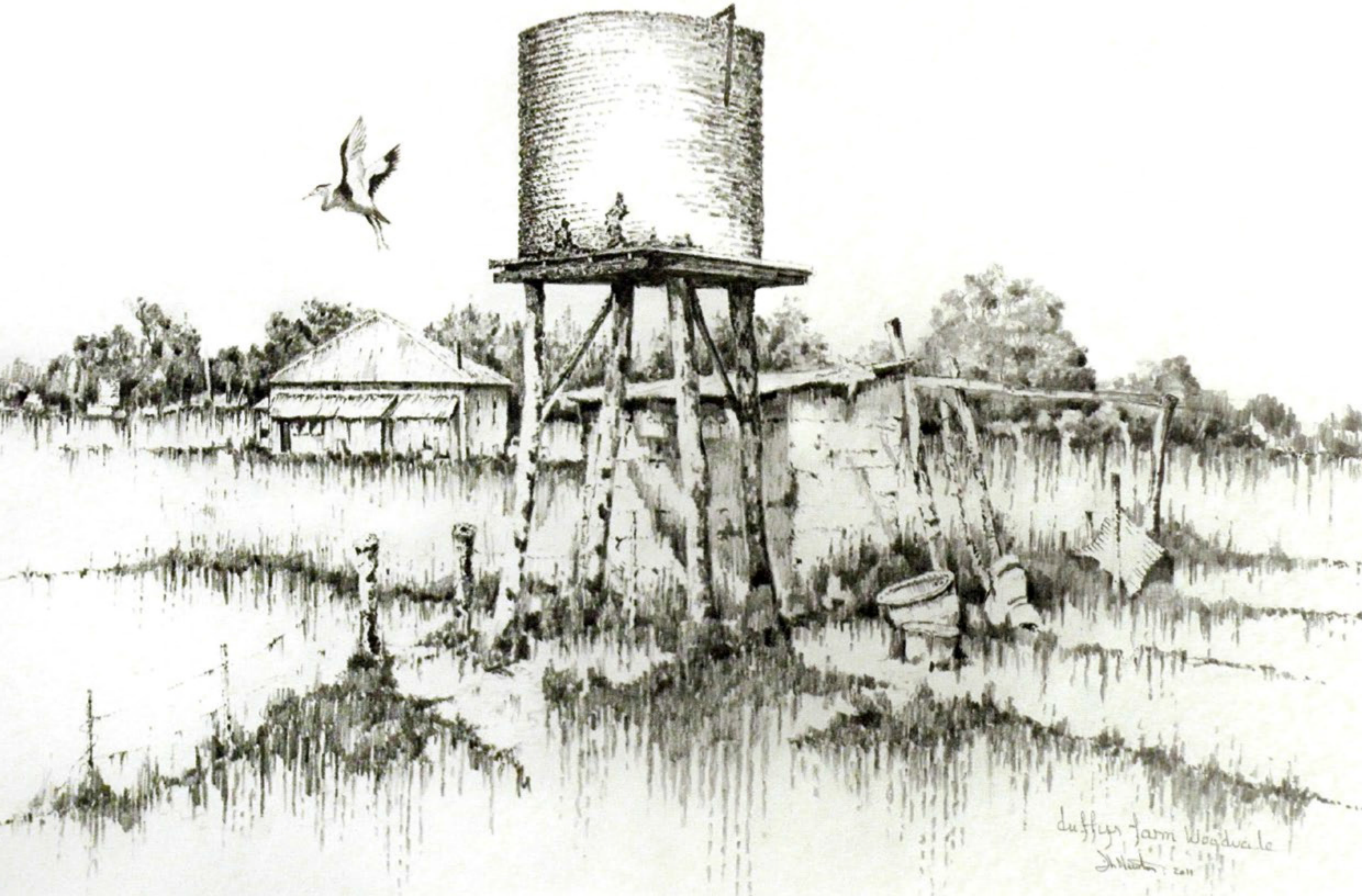
His works are in many private and public collections. He currently has several items on display at the Kingfisher Gallery in West Perth. His website is: www.wannerooheritageart.com.au ■

Pencils

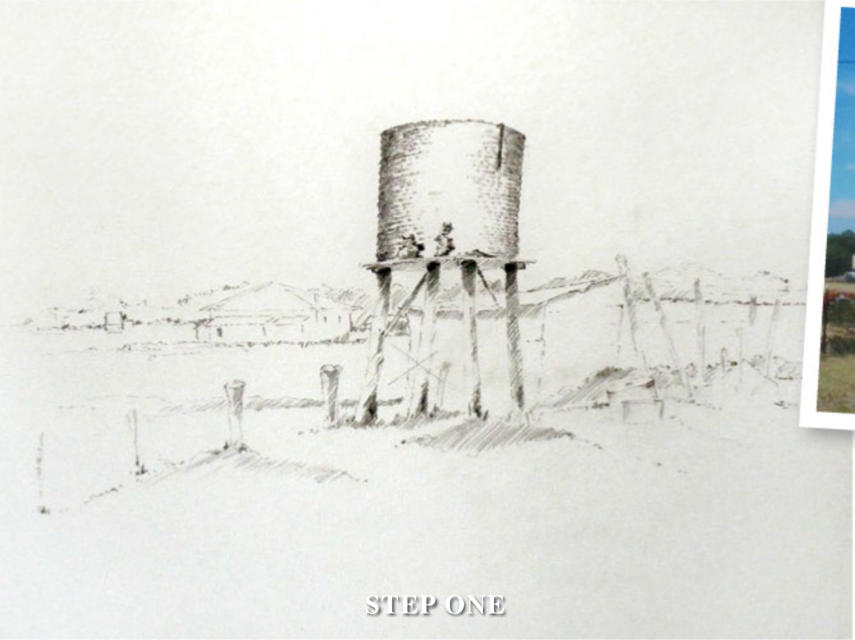
Duffy's Farm

By Derek L. Newton

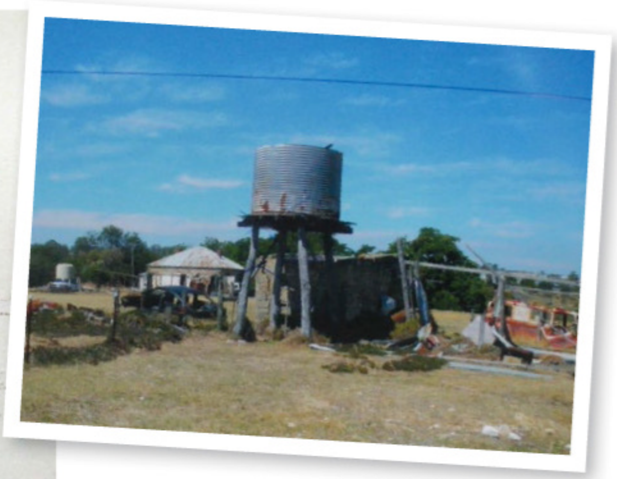
There is nowhere to hide when you draw, visual accuracy especially when drawing architecture or the built environment with just a pencil and sketchbook is essential, for the most part the natural flow of building along a busy high street or an isolated farm cottage are something we take for granted, but when attempting to render the building the laws of perspective and their relationship with the immediate surroundings must be observed if you are to achieve a visually pleasing composition. I keep my drawing



FINAL STEP



STEP ONE

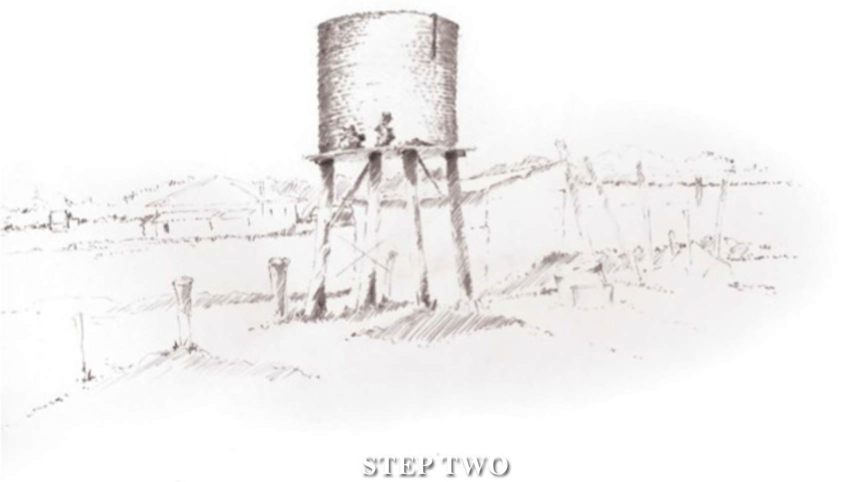


materials to a minimum when I'm out drawing with HB and 2B pencils, I like to draw with a very fine point and the harder the lead of an HB pencil will hold its point longer especially on smooth paper. When roughing out a sketch and then work back through with a softer 2B, enhancing to tones and over all composition. I prefer Staedler Mars Lumograph pencils, the soft wood encasing the lead, it is much easier to cut back with a sharp knife leaving me with a clear 10mm of lead which I refine to an even finer point with the emery board strips you can buy from any pharmacist and are used for filing finger nails.

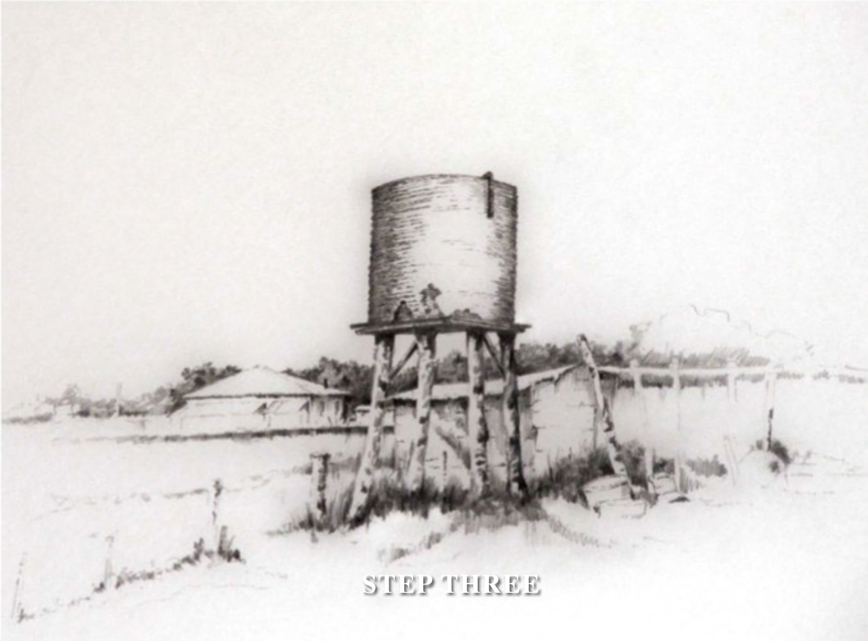
My sketch books are various makes, but I like the smooth white paper, the whiter the better as this gives a better contrast with pencil or pen, a pliable eraser and fixative are also an essential part of my equipment and of course a sharp knife. I never carry more than I need to and if possible park my vehicle close to the subject and often draw from the comfort of the driver's seat.

Once you have found an interesting subject look for the light source if you are to render a pleasing drawing, it will be paramount when you have established the basic composition, stand back and observe the light, consider it carefully it's not always as obvious as you first think and needs some planning at the outset.

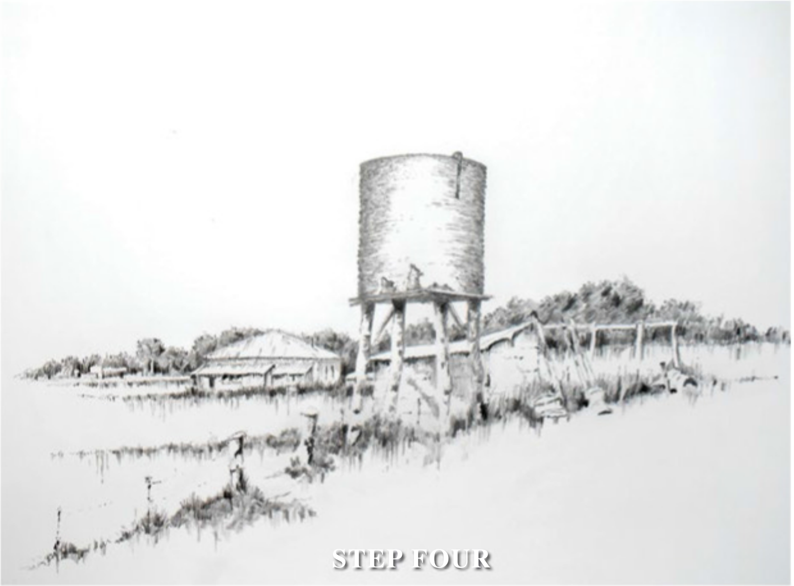
Foliage is often the sketchers best friend, and can be used in many ways to soften, emphasise, dramatise or frame to great effect, and I often invent extra foliage to break up lines, filter out areas and taper drawings at the edges, my drawing would be classed as vignette as I tend to leave a clean white area around the subject and the framing mat, this tecniche



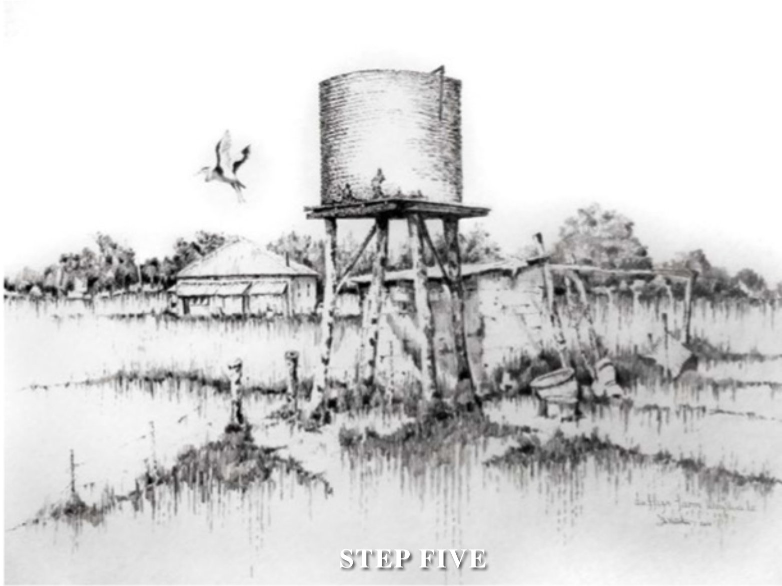
STEP TWO



STEP THREE



STEP FOUR



STEP FIVE

works especially well with drawing.

I sometimes try to draw with words as well as a pencil, Duffy's farm overlooks park of Yellagonga Regional Park in WA, which is dotted with lakes and swamps, a haven for birds and many times I've unintentionally panicked a Heron, I love the way that they lift off like a Harrier Jump Jet on a mission, landing a few hundred metres away to carry on the fossicking.

STEP ONE (STUDIO)

Getting set up to draw in the studio, pencils, knife, eraser etc., close to hand, John Williamson CD playing and crisp new paper, I don't grid up the paper preferring to find the centre point of either my site sketch or photograph, mark a centre spot (lightly) on the paper and can usually work the composition from there, however I do sometimes use a ruler to set key point working in from my centre point, you are looking for a pleasing composition, I rarely invent things but often leave out unwanted detail, earlier I had slipped down to Duffy's farm which is not far from where I live and taken a photograph. I have drawn the old farm many times before but not from the angle demonstrated.

STEP TWO

Duffy's Farm, working on Cardex paper, I find the centre and have left this mark visible on the demonstration stage one. It is about two thirds down, the second post from the left of the water tower. At this stage I am just looking for a pleasing composition, the photo suggests it should work as a sketch but you need to see it outlined on the paper for a better idea, no point spending time working up a drawing that is never going to look right. I rarely attempt to cover the whole paper and much prefer the vignette style and this work follows that design.

STEP THREE

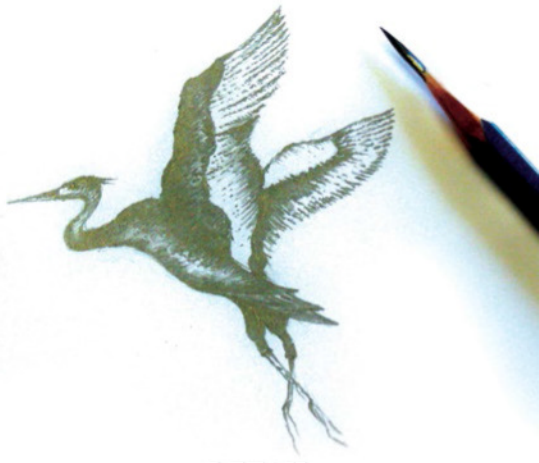
Starting to work back into the drawing with my 2B pencil, the light is somewhere behind me, coming over my right shoulder and casting some interesting shadows across the limestone cold store from the water tower and your hopefully your eye is being pulled back to this area, make sure to use a fixative now as you will smudge your work if you don't.

STEP FOUR

Working back through the background trees, darkening and lightening areas and loosening up the tops of the trees, but not too much detail, over all the drawing seems to be working, so I continue with my pencil romping about the paper increasing tone, dark against light, I'm also looking now at ways of making it more interesting, starting to draw down the clumps of grass that skirt the building and fence posts, to dramatise the paddock and also considering putting a little animal life in the composition.

STEP FIVE

Just sit back now and wait for Heron to pass by, only kidding, I invented the Heron, but there are many around this park so it is quite applicable. I have a collection of birds, kangaroos etc., I have cut from magazines and like to select one, put in on my drawing and move it about before selecting the right spot and drawing it in. Don't fiddle any longer, put it away, come back to it in a day or two and you will instantly know whether it's good or not so good.



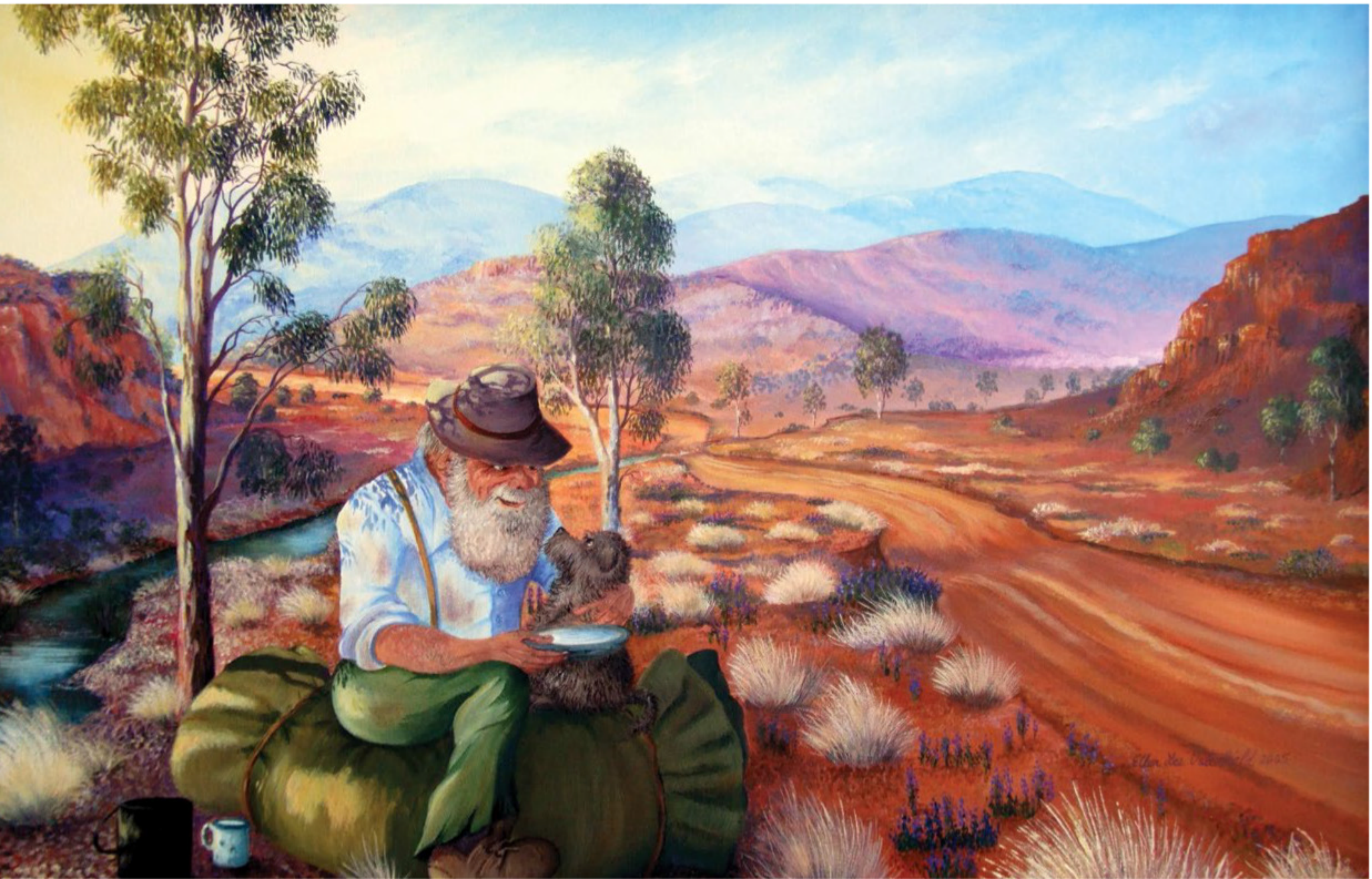
DETAIL

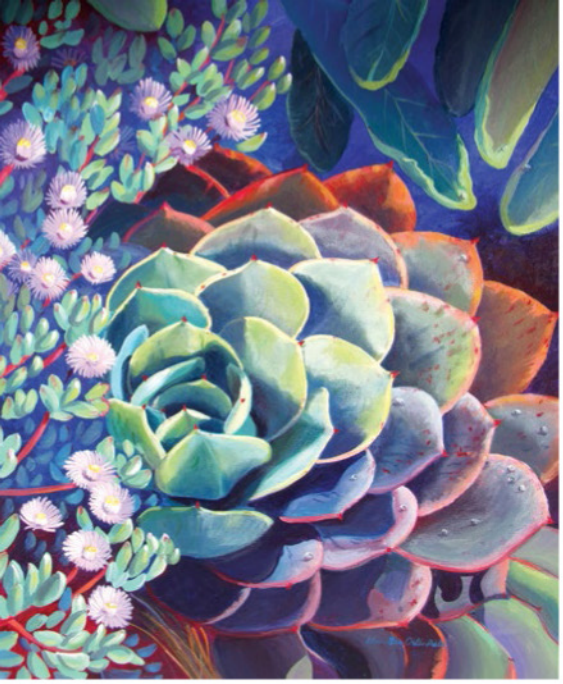
Ellen Lee Osterfield

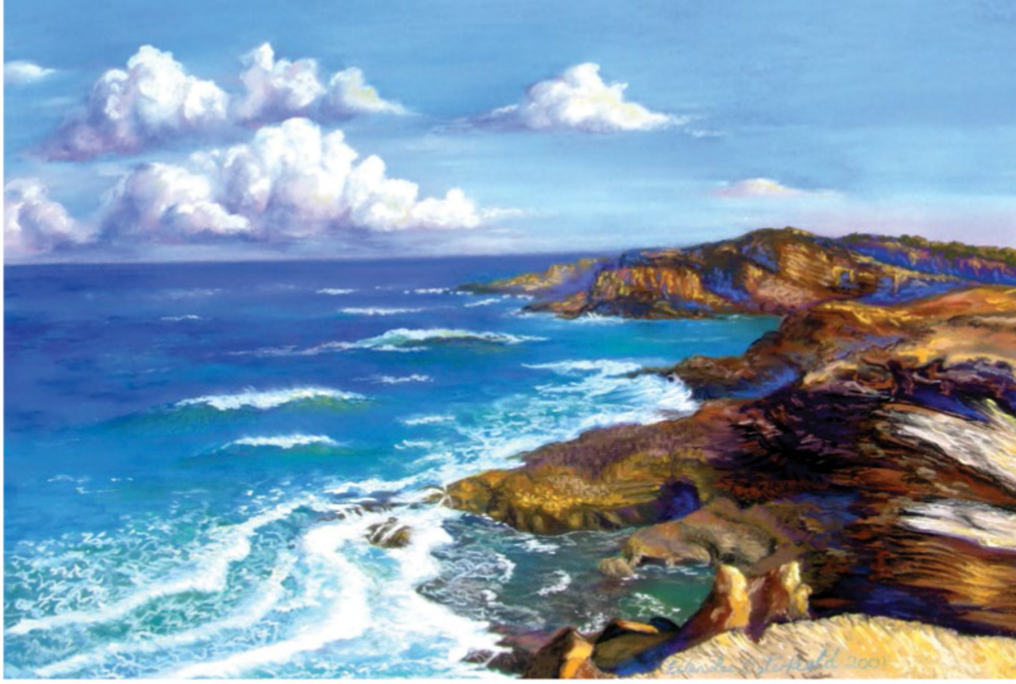
The Singing Artist

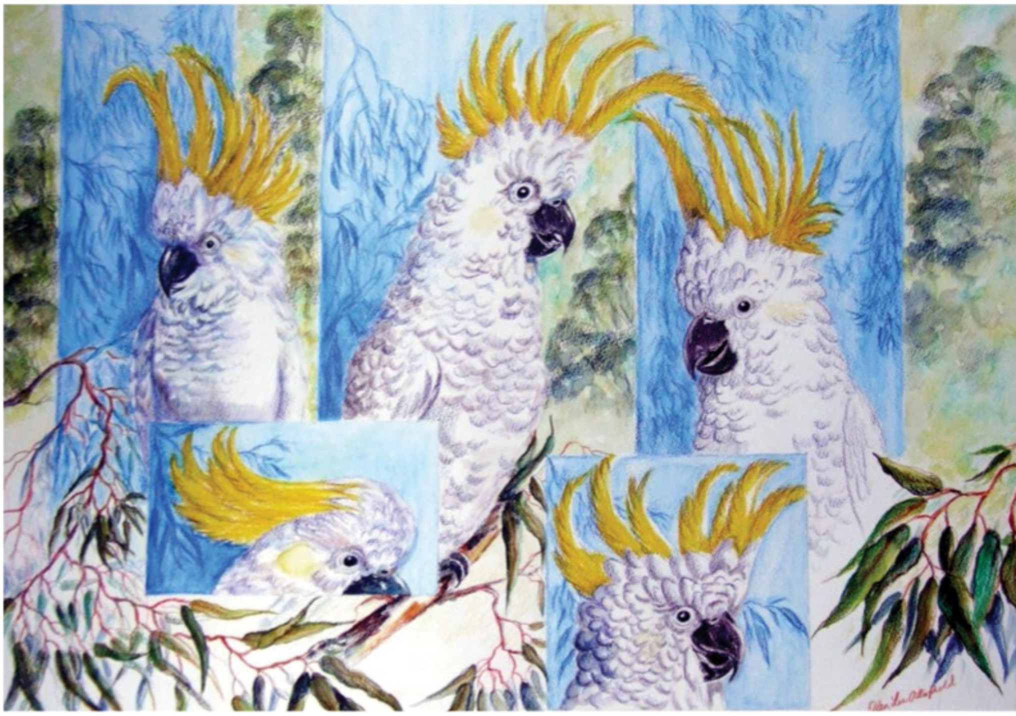
Edited by Trevor Lang

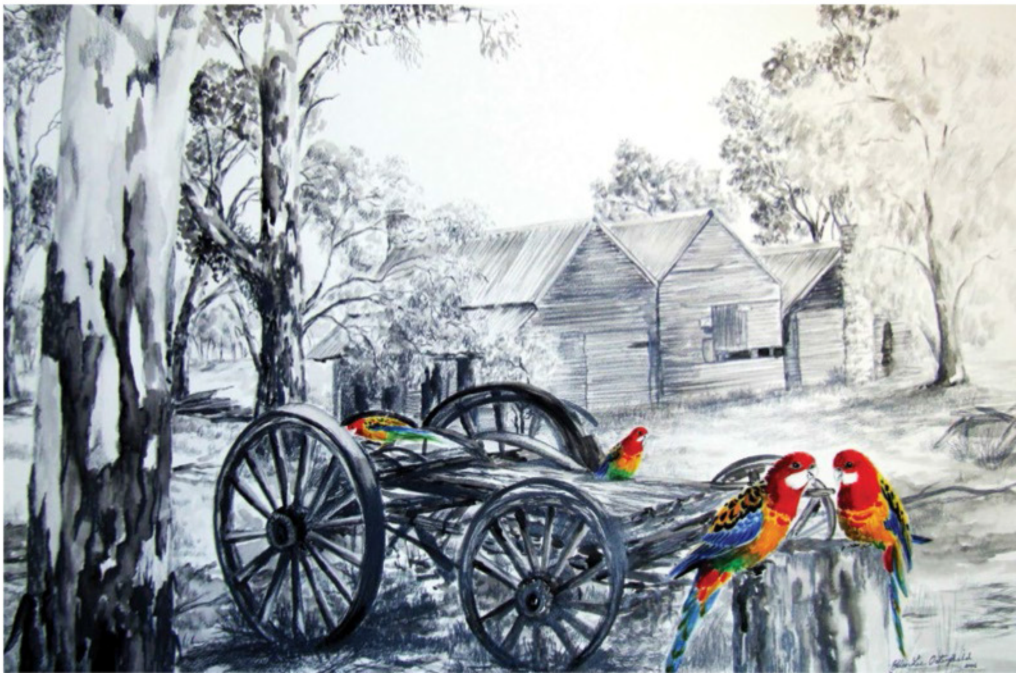
This multi-talented Australian lady has nurtured her love for art and music by travelling all over our magnificent country while promoting her creative work.











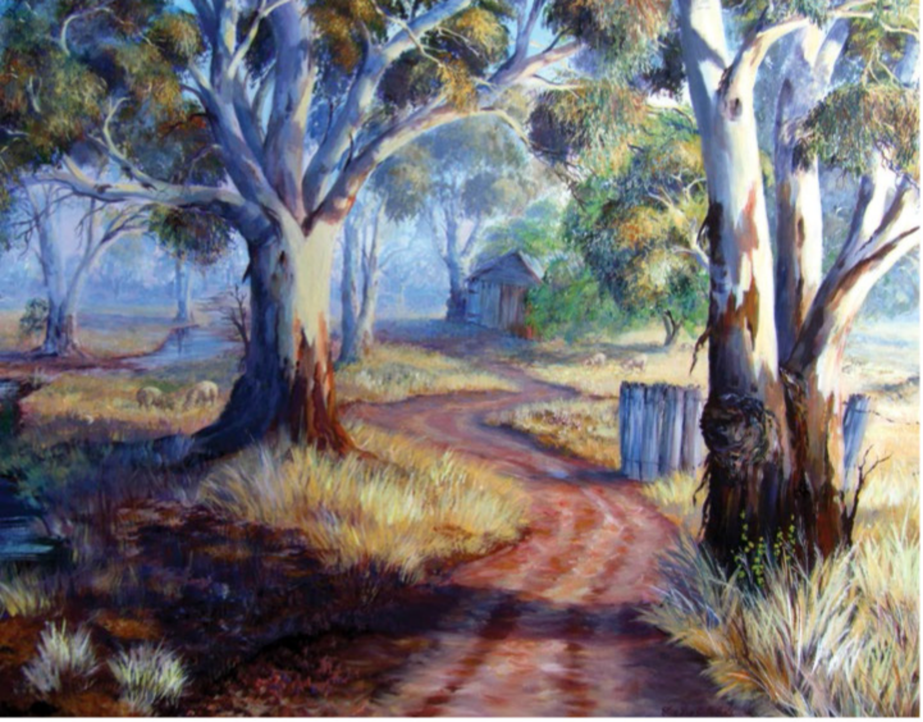
Ellen Lee Osterfield has been painting pictures of Australia for more than 32 years … sometimes with a paintbrush, and sometimes with a guitar.

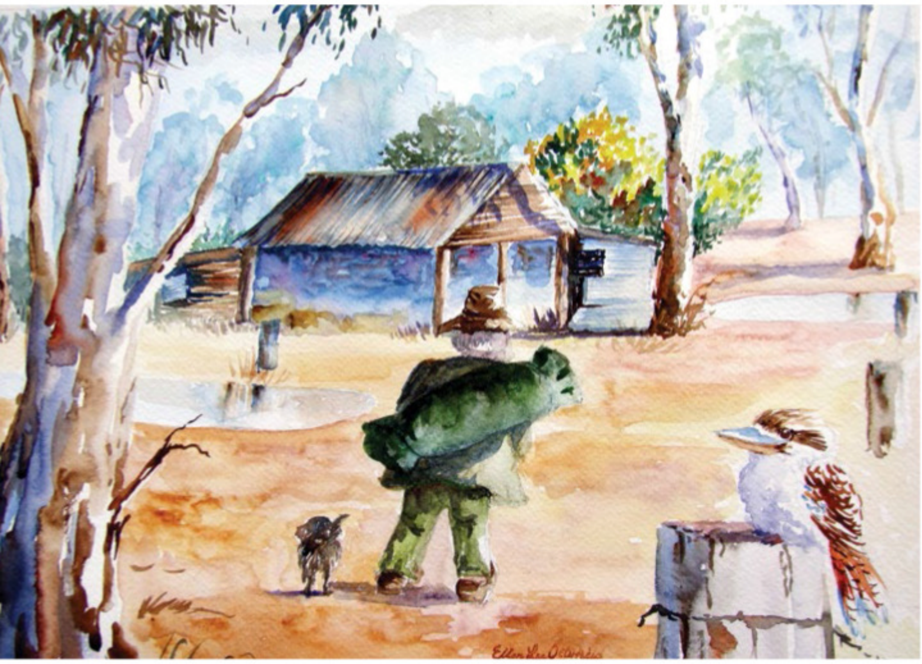
Her intense love of the Australian landscape, and her affection for the country's colourful characters and its fascinating flora and fauna, have led to her winning numerous awards for singing, song writing and painting.

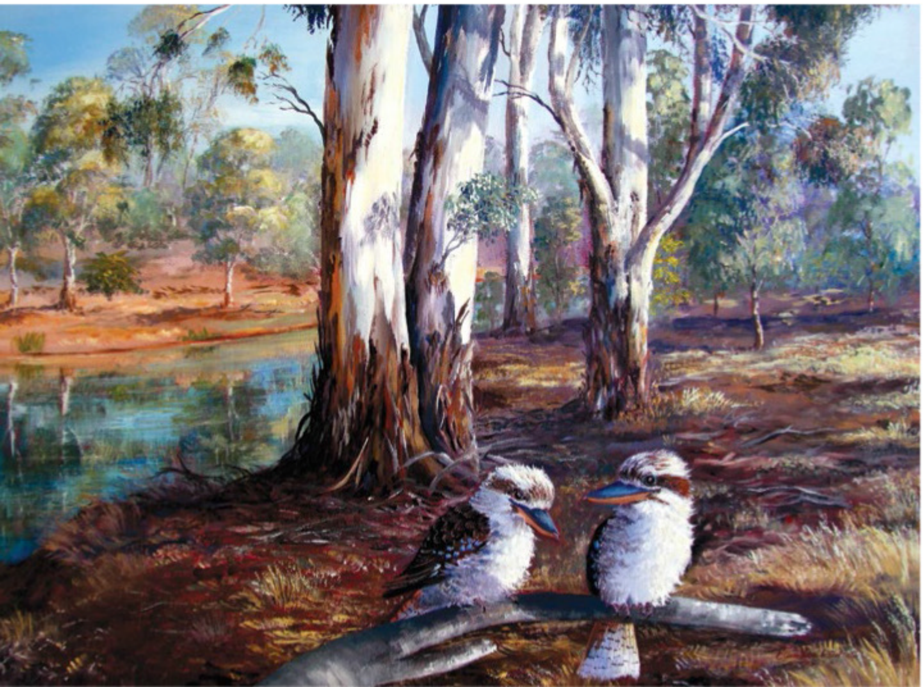
Ellen inherited much of her musical and artistic talent from her father, Bill. She started entertaining as a very young child – singing her own version of the classic 'Springtime in the Rockies' for visitors.

When Ellen and her sisters were youngsters, their mother played guitar and music echoed through the household on a daily basis. On Saturday nights the family would go to the old-time dances in the hall at Marong near Bendigo in Victoria. Grandfather Fred Osterfield would run the dances, while grandmother Henrietta organised the lavish suppers. With Bill singing, it really was a family affair. When the children got tired they would find their blanket and curl up behind the band to go to sleep. Inevitably, they grew up loving music.

Ellen's artistic talent was first recognised at primary school. She came home with a cartoon drawing, and her mother thought that she must have traced it. When Ellen drew another cartoon freehand, her mum was surprised and delighted to







observe the beginning of her journey into the world of art.

With constant encouragement from her parents, Ellen Lee Osterfield went on to paint and sing her way around Australia.

She landed a recording contract with Selection Records in 1979, thanks to her ‘uniquely Australian’ style. It was a style that helped her to win three major awards at the Parkes/Forbes Country Music Festival, and it took her all the way to finalist status at Tamworth’s Golden Guitars.

In 1985, Ellen married. She set off around Australia again with husband Wayne. The couple embarked on the trip as hostess and driver for a coach and four-wheel-drive touring company.

Swapping the stage and footlights for singing around a campfire under the southern stars was the perfect formula for breathing new life into Ellen’s song writing and painting pursuits. Sales of her artworks began to grow while she was based at Alice Springs.

Some time later, Ellen and Wayne became resident entertainers on a riverboat restaurant on the Murray River, at the Port of Echuca. Numerous paintings of the mighty Murray resulted from this phase in Ellen’s blossoming artistic career.

Ellen and her family now call Bendigo home. She has a studio and art gallery, and continues to create works in pastels, gouache, acrylics, oils and pencil.

This multi-talented lady has won numerous awards for her art throughout Victoria, and she recently self-published a book of her cartoon sketches and humorous anecdotes. She continues to be inspired by her rural surroundings, and she has a particular love for springtime in Bendigo when blossoming wattles and fruit trees line the streets.

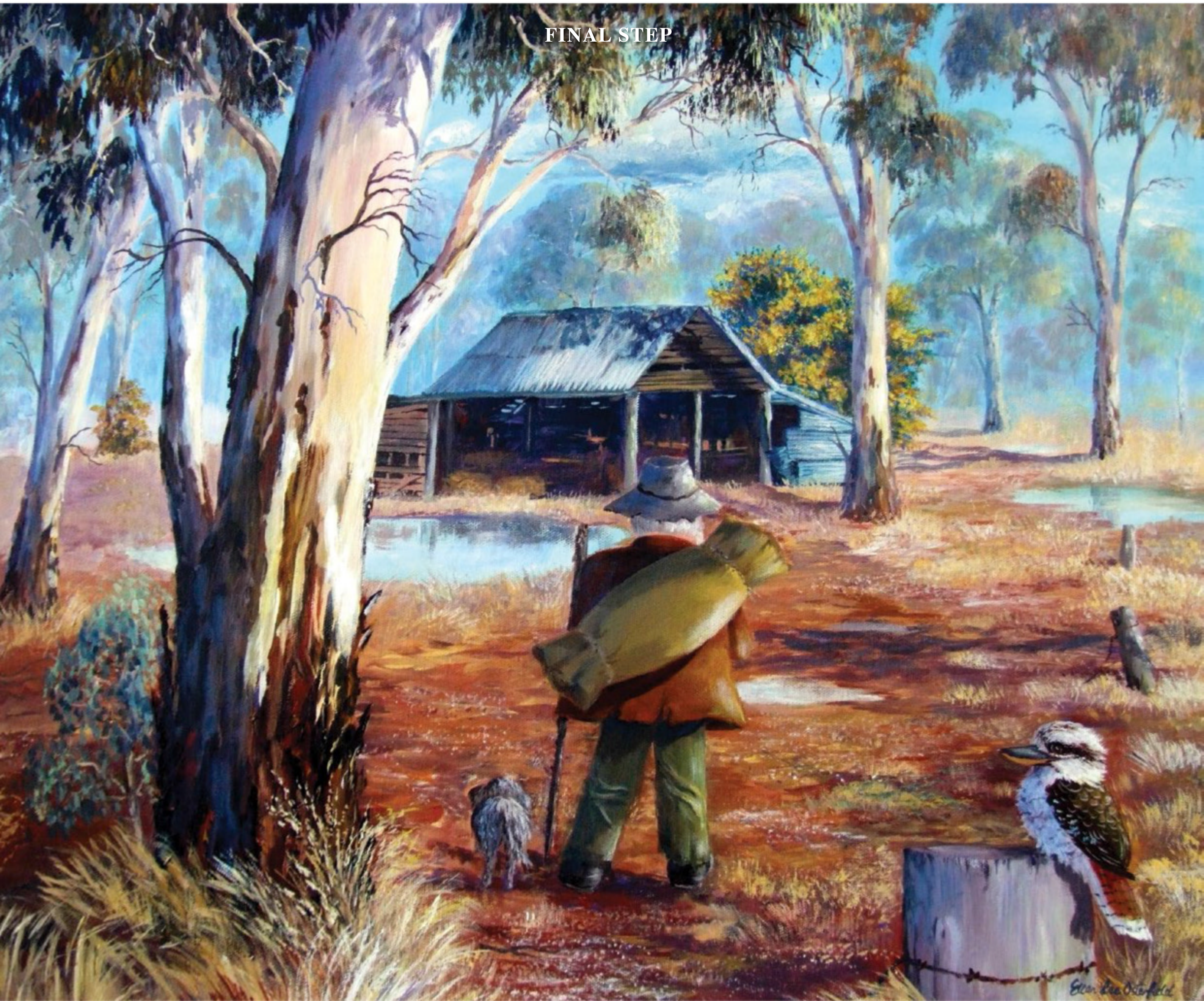
Life on the road, however, is never too far from Ellen Lee Osterfield’s thoughts. ■

Acrylics

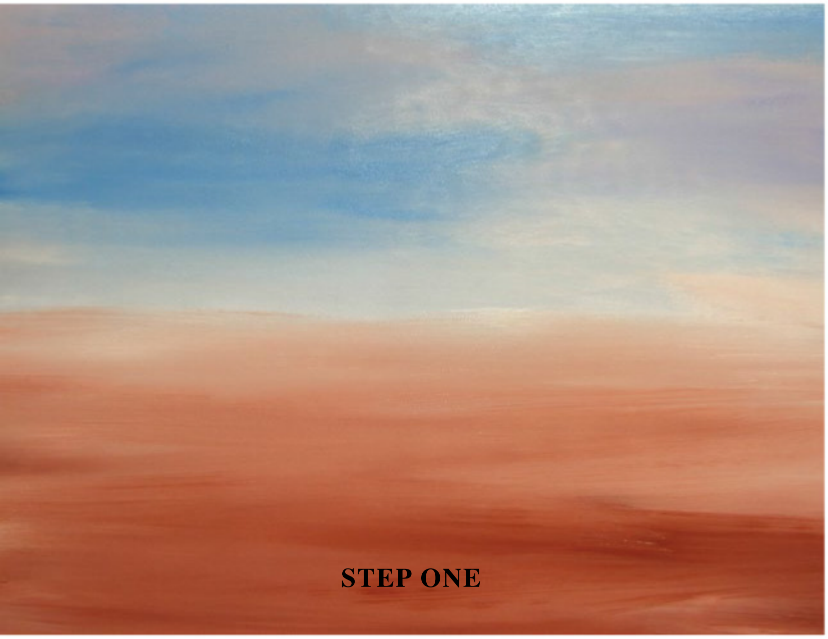
A Bed for the Night

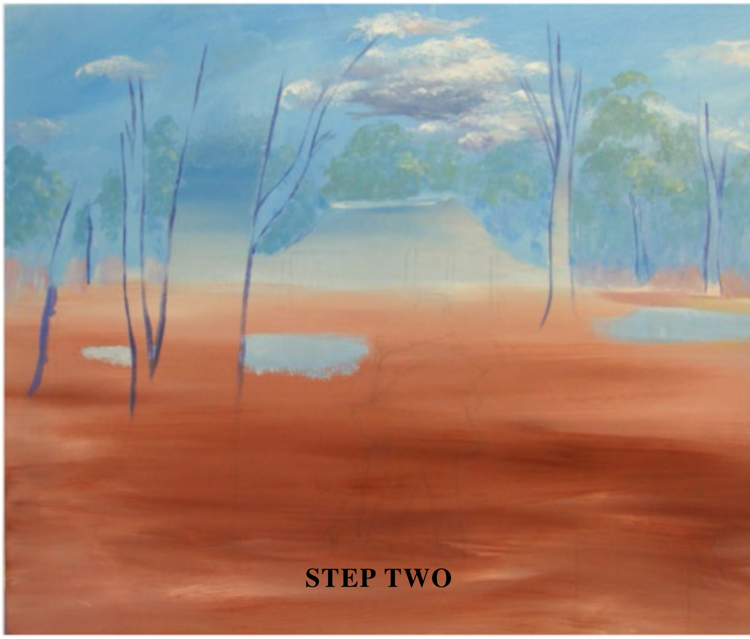
By Ellen Lee Osterfield

Simple shelter from the elements in the form of a rural shed – an inviting sight for two weary travellers after a brief spring shower.



FINAL STEP





MATERIALS

- Creative Edge acid free Cotton Canvas.
- Pebeo acrylic paints: Azure Blue; Ultramarine Blue; Steel Blue; Naples Yellow; Brilliant Purple; Quinacridone Pink; Burnt Umber; Red Ochre; Yellow Ochre; Cadmium Lemon.
- Acrylic Gesso – Titanium White.
- Flow Medium.
- Brushes: Mop; Number 4 round; Number 8 round; Number 3 flat; fan brush; Number 2 deer foot.

Working from three photographs, I roughly sketched the composition onto a sheet of watercolour paper – I like to see the work in colour before going to canvas. I envisaged the old shed (near my home in central Victoria) to be a haven for the swaggie and his dog – a shelter from the rain.

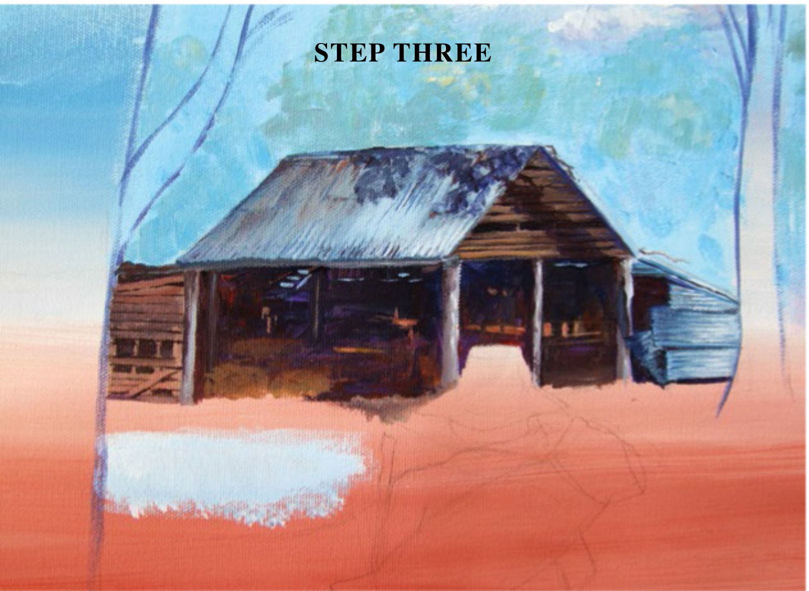
STEP ONE

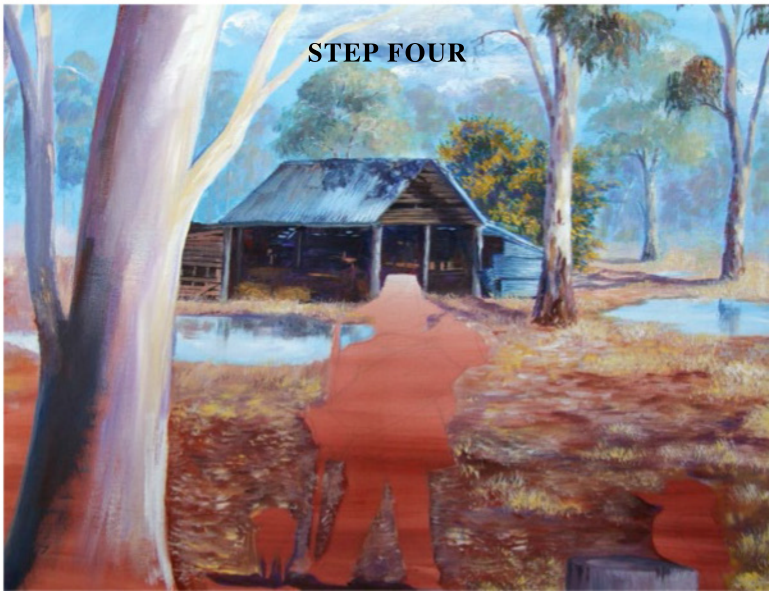
Using my watercolour sketch for reference, I prepared the canvas. I used my mop brush with a tint of Azure Blue and Blue Violet in the gesso on the top half of the canvas; and Red Ochre for the bottom half of the canvas – this gave an excellent background and coverage, and filled those tiny spots that you can sometimes see in a finished work where the paint has not covered.

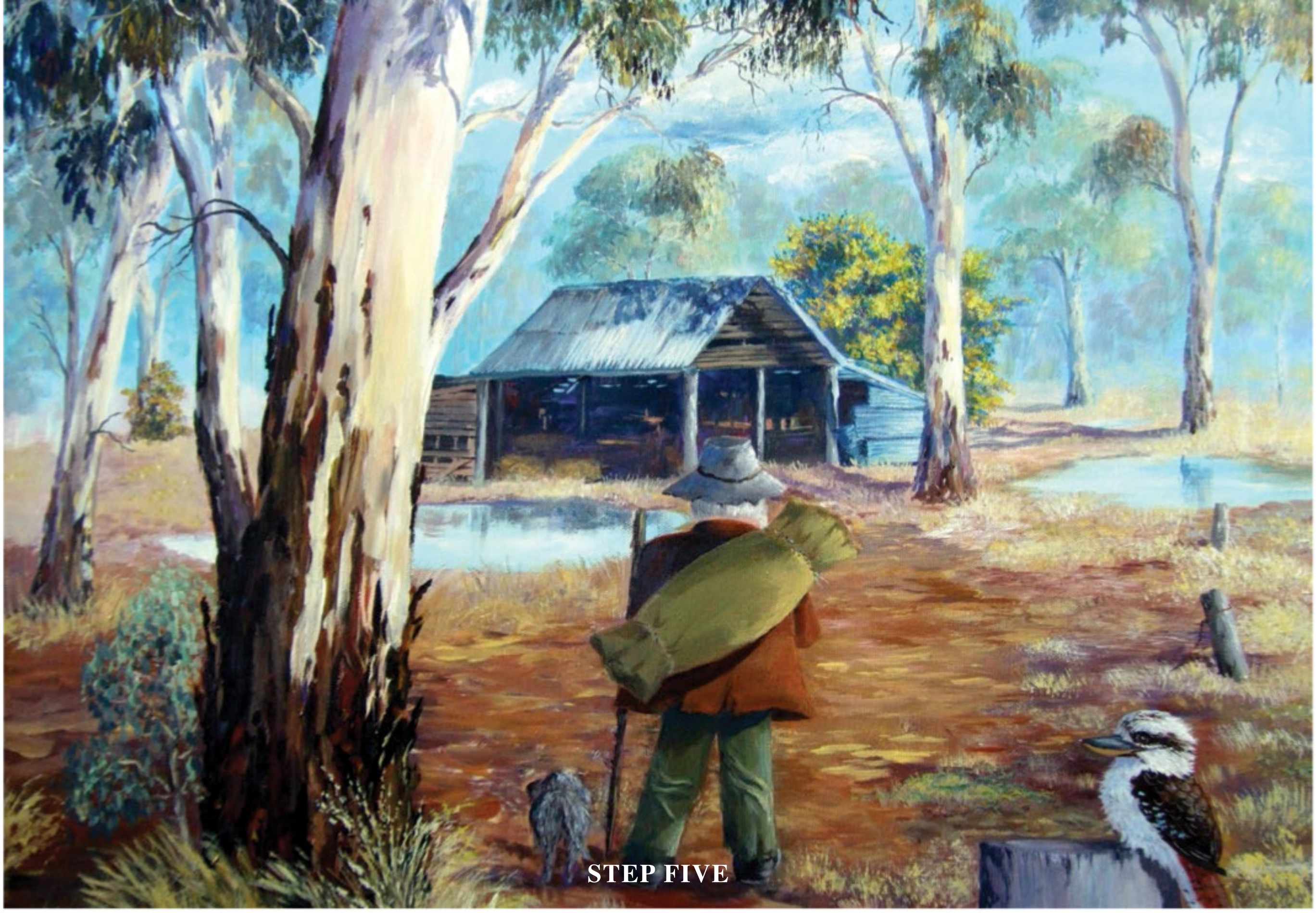
When the background was dry, I drew in the shed and the swaggie and positioned the trees and other points of interest (such as the Kookaburra on the post). When I was happy with the placement, I stood back and cast a critical eye over the whole picture – with a view to adding or subtracting elements to improve the design.

STEP TWO

I started painting with my flat brush, using horizontal and vertical strokes, and working from the sky downwards. I worked wet-in-wet through to the mid section. For the sky, I used Azure Blue and Titanium White; with the clouds being made up of Brilliant Purple, Steel Blue, Quinacridone Pink and Titanium White. The background trees were painted in, by adding Ultramarine Blue to my colours. I used the flat brush for most of this section, as the distant trees







STEP FIVE

did not require too much detail. I also painted in the puddles left by the rain.

STEP THREE

I started work on the shed, using the colours which were already on my palette. I added Burnt Umber and Red Ochre to complete the inside of the shed, leaving areas where the light was showing through cracks. Some holes in the ceiling were created by adding the sky colours (using the flat brush).

The roof was painted with Steel Blue and Ultramarine Blue, with Brilliant Purple added to paint in the shadows on the roof. The boards of the side of the shed were painted in Burnt Umber and Red Ochre – with some Yellow Ochre to lighten the area in the sunlight. I lightened some of the darker colours with Titanium White when I needed faded or grey shades.

STEP FOUR

I painted the middle ground and the trees, once again working wet-in-wet in order to blend the colours. I also put in the shadows at this stage so they would look more realistic and softer at the edges (otherwise they could tend to look too sharp).

The swaggie and his dog were painted next, followed by the Kookaburra on the post.

STEP FIVE

After taking a break and looking again for any areas that might need improvement, some glazes were added (mainly to the background trees, to push them further away). I then added highlights to the swaggie's coat, hat and swag.

FINAL STEP

I added some dry branches to the foreground tree, and some highlights on the ground and the trees. I re-shaped the puddle on the right and made it smaller. I also added a couple of small puddles in front of the swaggie. I think this shed would be a welcome sight to the scruffy pair of travellers after a spring rainstorm. ■

MASTER HINTS AND TIPS

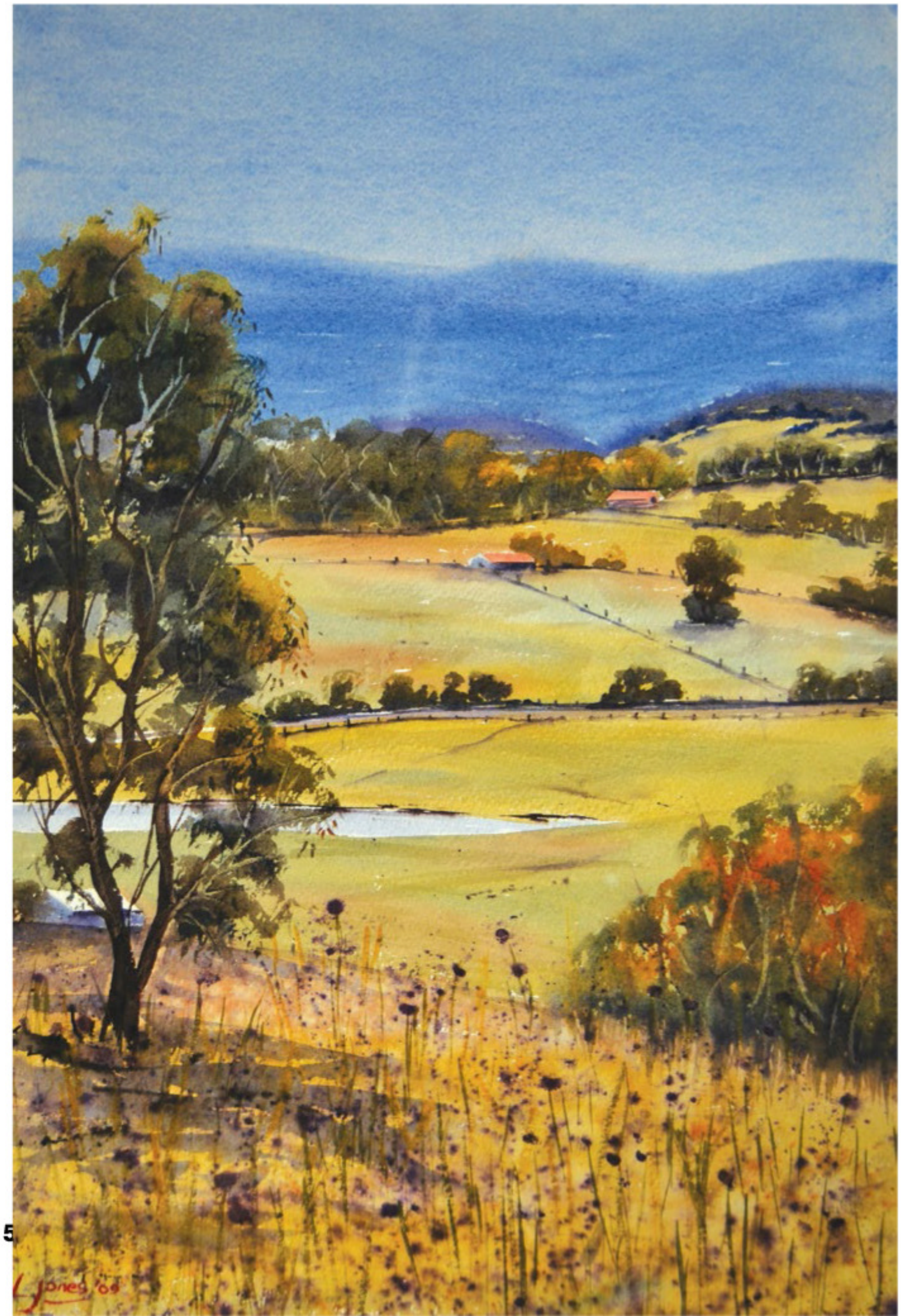
- Place paper towel on your palette and squirt with a spray bottle before placing your colours on. This will help to keep your paints from drying out too quickly. Adding flow medium or gel medium will also help your colours to stay workable for longer.
- Work with a large rag attached to your easel; or, if sitting, place it across your lap so you can wipe brushes and fingers on it without having to stop working.
- If you are working from more than one photograph, make sure that the light and time of day are similar in each photograph – to maintain consistency.
- Have several jars of clean water on hand so you can use your favourite brush for most of your work.
- To create atmosphere in your work, add things such as puddles to give an 'after the rain' look. Think about the colour of the damp ground. Remember the smell of wet grass and how it looks after rain. All of these things will help to create a picture that others can relate to.

Leanne Jones

Artistic DNA

By Leanne Jones

When this lady studied her family tree, she found a famous artistic ancestor: Sir Joshua Reynolds. She feels that he has a lot to do with who she is, and her deep love of art … and she believes that art is in her DNA.



Born in Sydney, I have been engaged in art since my early childhood. I am proud to be a seventh generation Australian related to many pioneer families of the Hawkesbury region in New South Wales. I am a ‘six times’ great-granddaughter of the famous painter Sir Joshua Reynolds (1723-1792).

I live at Kurrajong Heights, on the escarpment of the Blue Mountains overlooking the Hawkesbury River. I have my own studio/gallery at this location.

After leaving school, I studied advertising at East Sydney Tech – National Art School. I have also attended many workshops with some of Australia’s top watercolour tutors at ‘Art in Action’ (run by CASS) at Kurrajong; Grafton Artfest; and also Mitchell School of Arts at CSU Bathurst. Over the years I have studied with Stella Pearce, Margaret Wright, Joseph Zbukvic, Herman Pekel, Ron Muller, Ross Paterson, Charles Sluga, Robert Wade, Greg Allen, Jenny MacNaughton and Malcolm Beattie.

I am passionate about transparent watercolours, and I love to experiment. I paint watercolours on paper, Yupo paper and watercolour canvas because I like the fact that the medium – on these diverse supports – produces a distinctly fluid and beautiful look. I also really enjoy drawing, pen and ink, and pen and wash.

I have been passionate about watercolours from quite a young age, when I received my first paints, brushes and paper for Christmas, at about six years of age.

I recall my first venture as an artist was when I was about four years old. I pulled some wallpaper off my bedroom wall, and it came off in the form of a train. I then found it necessary to do some drawing on the damaged wall with crayons to create an image with smoke and a driver. It did not please my mother at all!

I now realise that, even at that youthful age, I had recognised negative space!

After that experience, there was no stopping me. I was constantly drawing and painting.

Luckily my father was a butcher and I seemed to have a never-ending supply of butchers' paper. I also had a marvellous set of Derwent pencils; some crayons; pan paints; and watercolour paper of dubious quality.

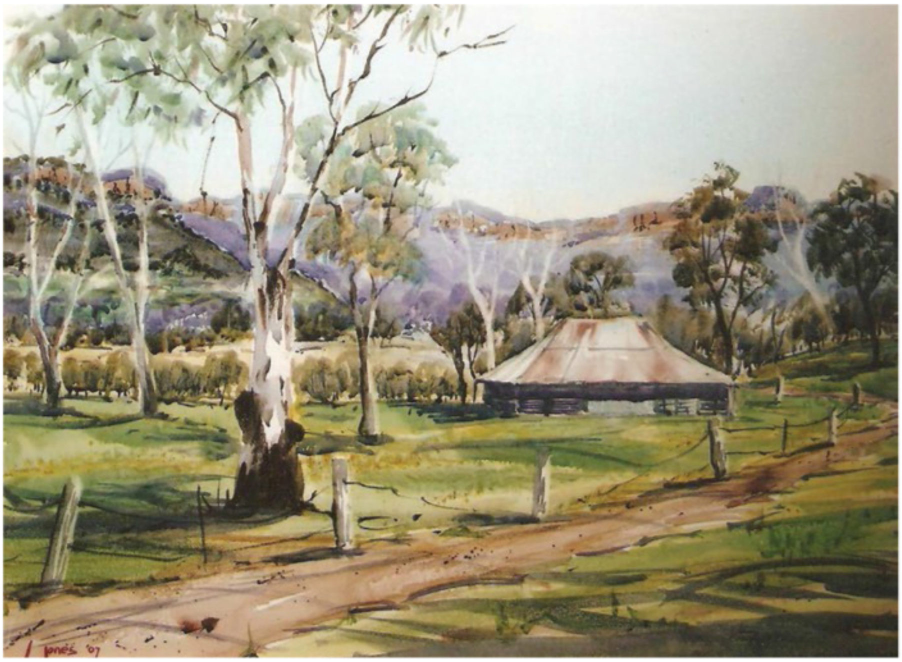
I have since become a professional artist and I sell my work from my own studio/gallery; from my website; and through art shows and art exhibitions.

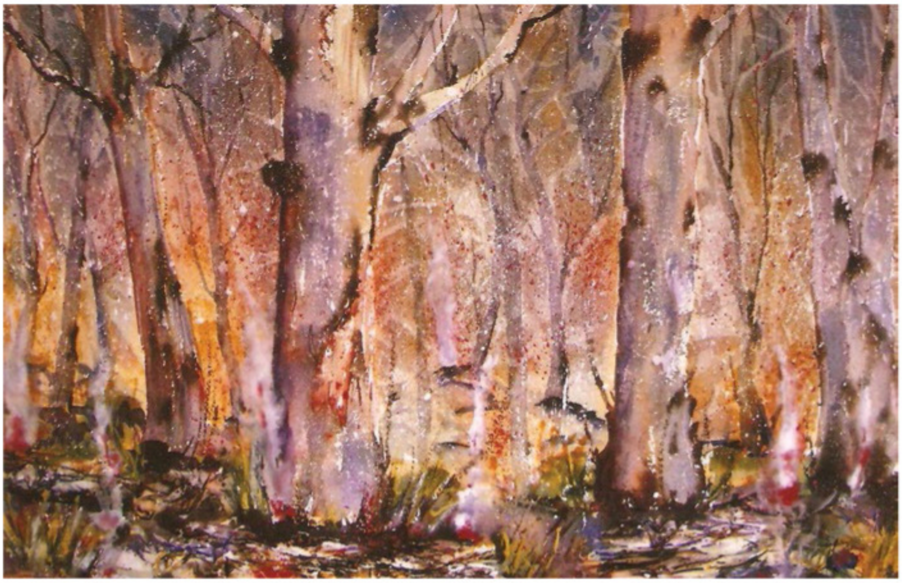
I am a founding member and president of the Hawkesbury Artists and Artisans Trail, now in its fourth year and growing in popularity and membership. We have an annual brochure launch, and two open studio weekends per year where we invite the public to visit us and see artists and artisans at work. We give our visitors the opportunity to purchase art direct from the studio/gallery. My studio is also open to the public by appointment.

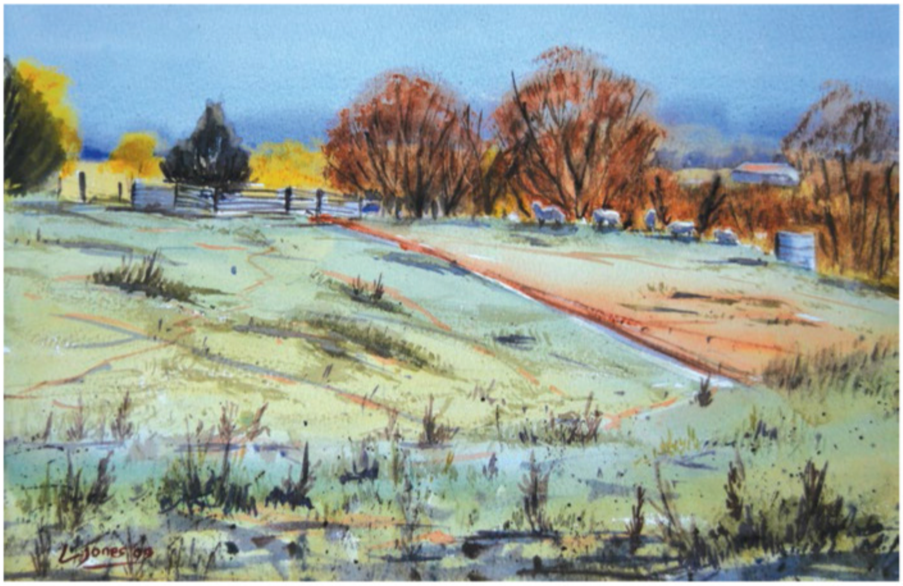
I have dabbled with most media, but due to allergies I decided many years ago that I should stick to watercolours. This medium now drives my passion … I absolutely love it and really couldn't imagine my life without it!

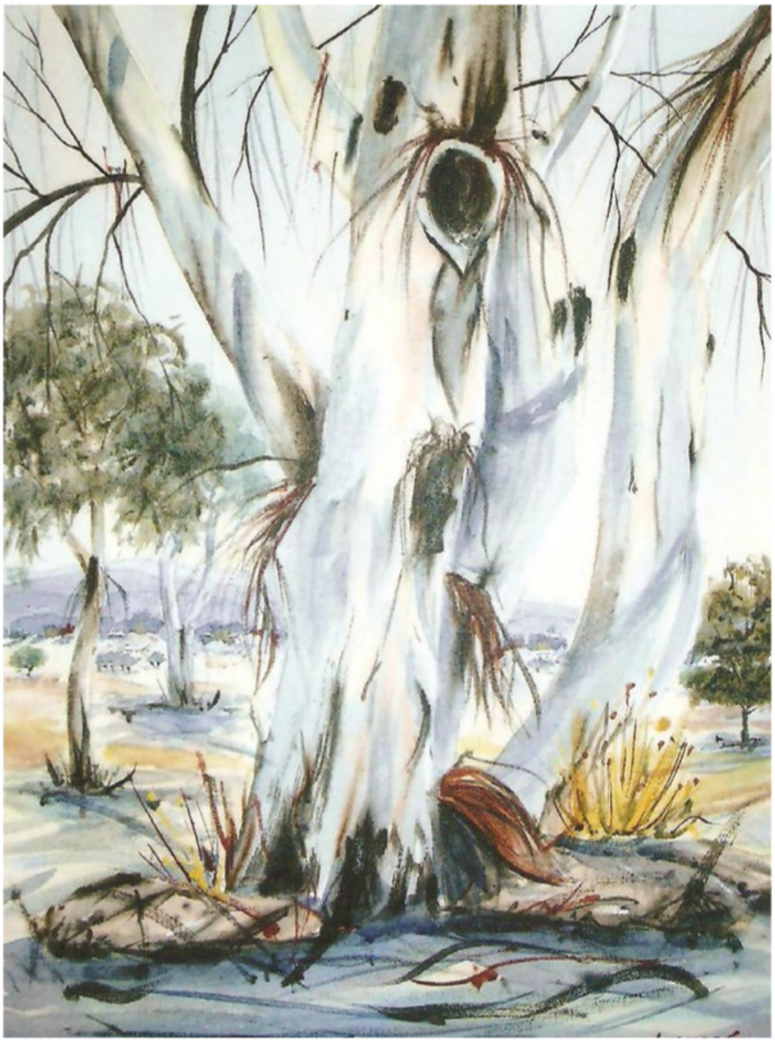
My preferred subjects are landscapes, buildings and water scenes. The Australian landscape and our wide skies really inspire me, and I love to traverse this wonderful country recording the views with my camera (and also sketching and painting them).

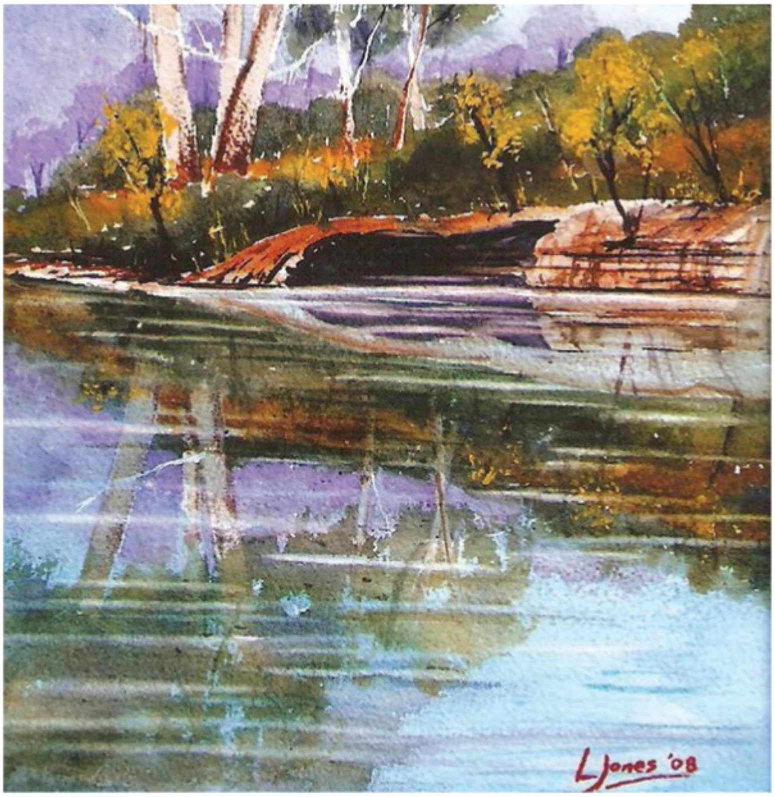
I exhibit my paintings regionally and further afield. Occasionally I receive











awards. I can modestly say I have been a finalist at the Art of Sydney Awards in 2008/2009.

My artistic inspiration really began as a child in primary school, where I would admire the Albert Namatjira prints in the classrooms and hallways. I recall being amazed at how colourful the paintings were. Years later when I went to central Australia, I saw those colours with my own eyes and observed what he had seen.

At high school I really loved attending art class. I remember, in my teens, spending free time on the weekends visiting the Art Gallery of New South Wales … where I would sometimes spend most of the day looking at paintings. I was also very interested in Norman Lindsay, Elioth Gruner and Frederick McCubbin.

When I was growing up, my maternal grandmother told me there was a famous artist in our family. Unfortunately I didn't pay much attention at the time. A couple of years ago I decided to study my family tree. I found the famous artist and I was absolutely amazed to discover it was Sir Joshua Reynolds. I was very excited. I feel that it has a lot to do with who I am and my deep love of art … I believe it's in my DNA.

I belong to several art groups: Macquarie Towns Arts Society; Society of Mountain Artists; Friends of the Hawkesbury Art Collection and Regional Gallery; and The Hawkesbury Artists and Artisans Trail.

My most outstanding work of art (so far) would have to be a full sheet watercolour and mixed media of a bushfire that I created for an exhibition on 'Climate Change'. I felt the subject was pertinent to my surroundings in the Blue Mountains. Having experienced the terrible threat of bushfires a few times, I thought it would be an interesting subject to portray.

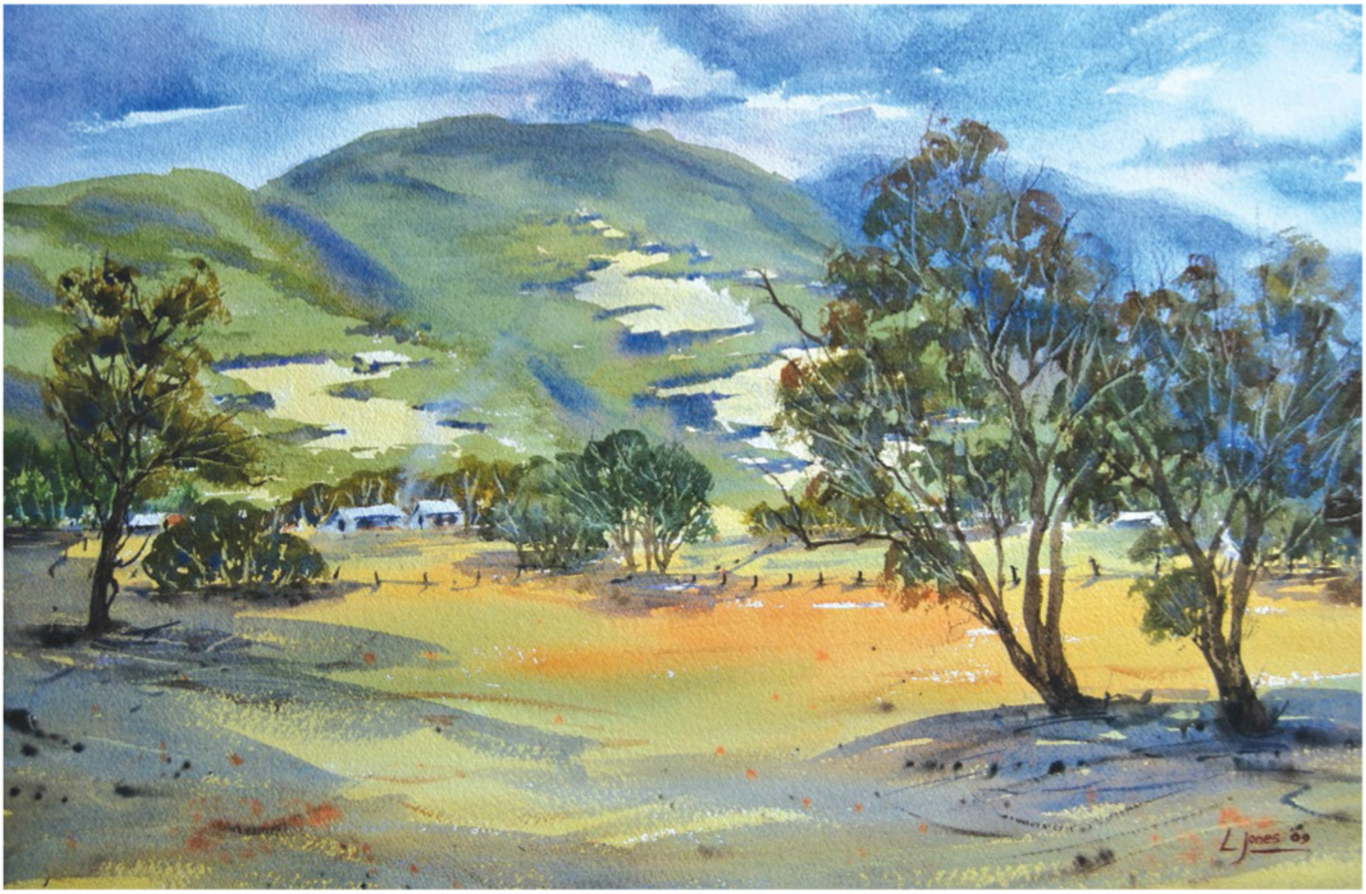
I have had a few disasters with watercolours … always because I didn't plan them first and I just didn't listen to my inner voice (which usually tells me when I should stop fiddling). Of course the paintings became muddy overworked catastrophes.

I was advised a few years ago, by a mentor, not to sell all of my best paintings. I have a personal collection of my own watercolours. I also give paintings to my family members for them to enjoy. My pictures are little pieces of me that I shall leave behind for others to look at and take pleasure in.

Some of my work is held in private collections in Australia, the USA and the United Kingdom.

Artists who I greatly admire include J M W Turner, John Singer Sargent, Trevor Chamberlain, Albert Namatjira, Charles Sluga and Robert Wade; also Arthur Streeton, Charles Condor and Margaret Preston.

In recent years, I have enjoyed immense satisfaction through teaching weekly watercolour classes to



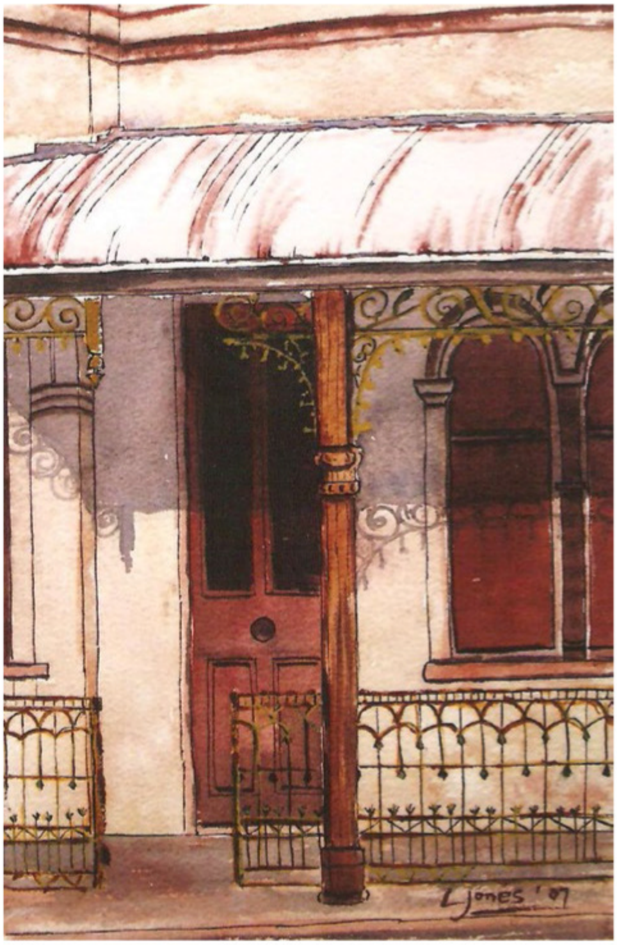
small groups of students in my studio. It gives me much pleasure to pass on my knowledge – especially when a beginner starts to see the world through artist's eyes. Some people just want to learn something new; others come to me having used other mediums and want to try watercolours; others come along to learn from a different teacher. I enjoy doing workshops and demonstrations, too.

I like to start work by tidying my studio. This helps me to focus and concentrate. I arrange my work area and make sure I have a good setup … everything I need within easy reach. Before I commence a painting, I will seek inspiration from music and my large collection of photographs – especially if I have been travelling. I usually do a thumbnail drawing of my idea, to make sure my design is right. I often make colour swatches. I listen to a fairly eclectic mix of music whenever I paint or draw, and I find this really helps me in the creative process.

My advice to anyone who is a developing artist: Practice as often as you can; be open to new ideas with your chosen medium; experiment; be persistent; be patient; have fun. Attend lessons and workshops with the best tutors you can afford … you will learn a great deal if you do this. I think that painting in a class with other like-minded people, for up to five days with one tutor, is one of the best ways to learn a lot in a short time.

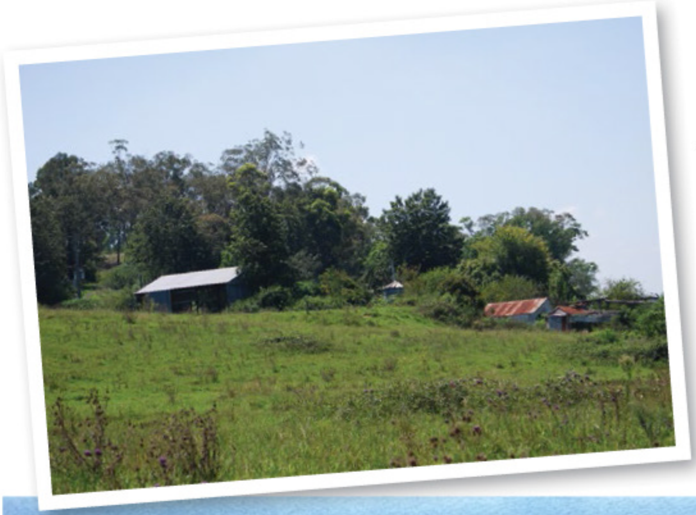
As an artist, my ultimate goal is to continue to learn as much about watercolours as I can. I also want to continue to teach and demonstrate; and exhibit my work.

Studio/gallery 'Mellow Crest' is located at 22 East Street, Kurrajong Heights NSW 2758 – telephone 02 4567 7400. www.mellowcrest.com ■



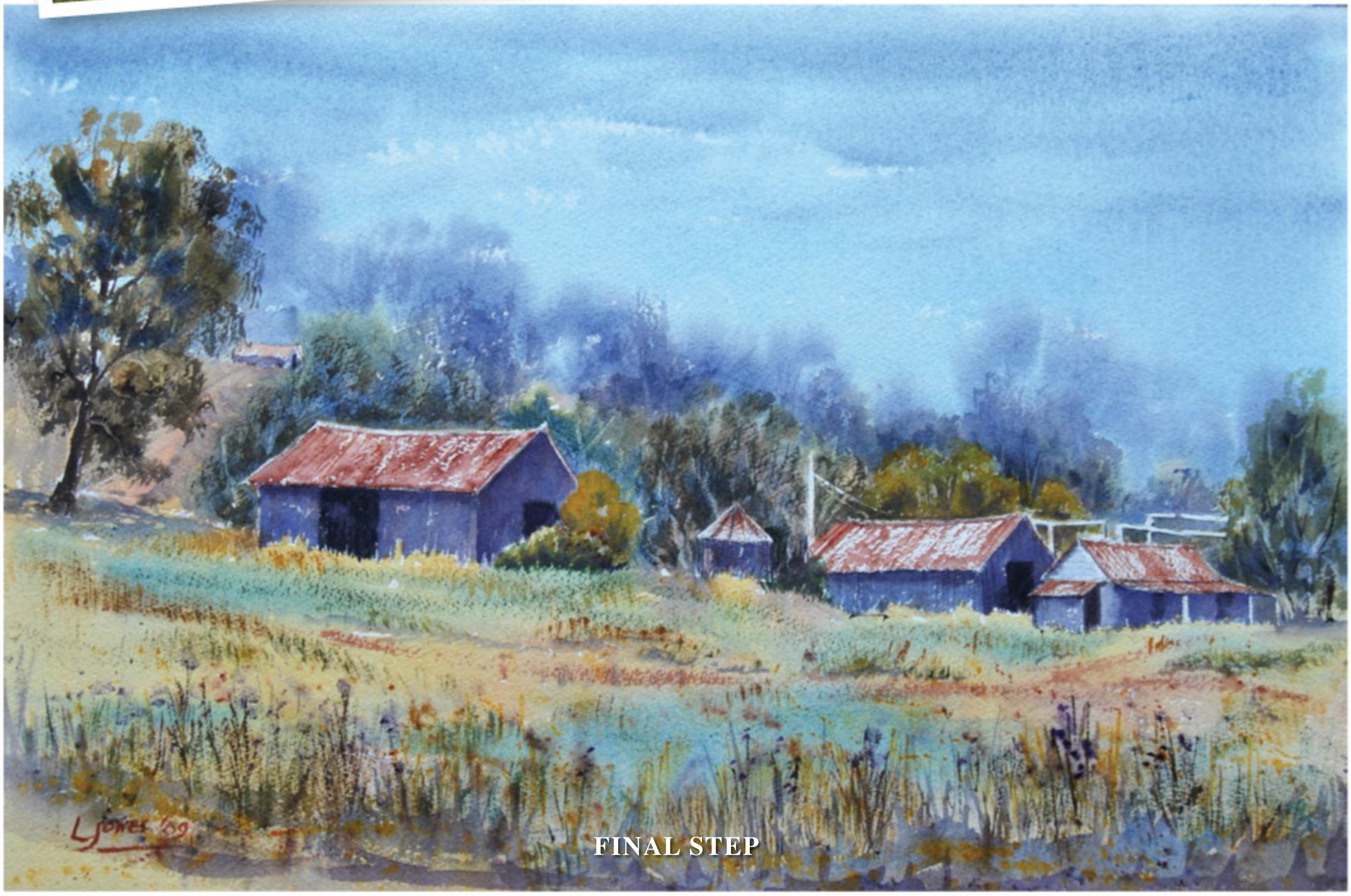
Watercolours

Thistle Patch – Freemans Reach

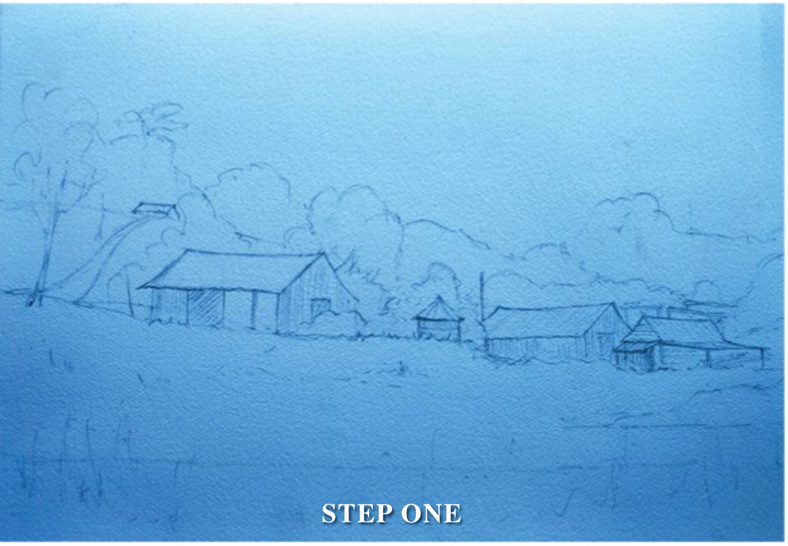


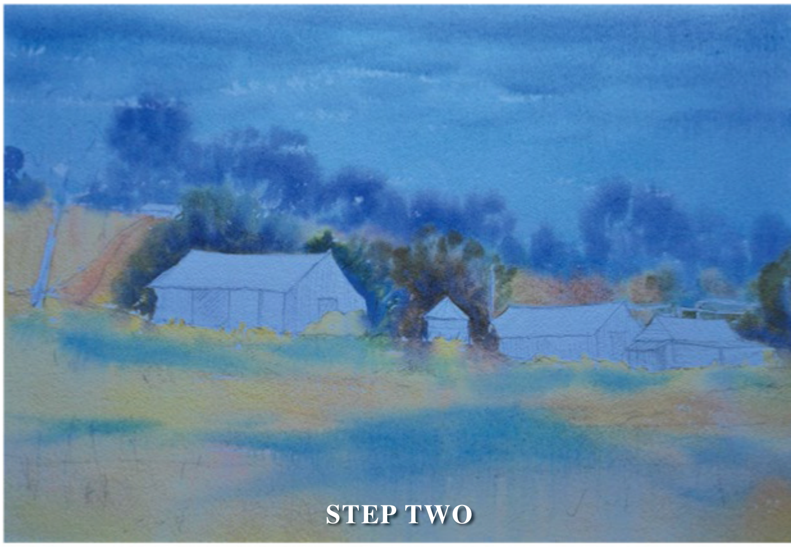
By Leanne Jones

The reference photograph for this painting was selected because the artist really liked the light, the old sheds, and the interesting foreground with the thistles and weeds.



FINAL STEP


STEP ONE


STEP TWO

MATERIALS

- * Artists' quality Winsor & Newton, M Graham and Maimeri Blu tube paints: Raw Sienna (M Graham); Indian Yellow, Cerulean Blue, Cobalt Blue Deep, Light Red, Sepia (Winsor & Newton); Permanent Violet Bluish (Maimeri Blu).
- * 4B clutch pencil.
- * Clutch pencil sharpener.
- * Kneadable eraser.
- * Small Swiss army knife for scraping back into damp paint.
- * Tissues.
- * Water spray atomiser.
- * Two large jars of clean water.
- * Arches Watercolour Paper – Torchon Rough 300gsm (half sheet).
- * Clean dry bath towel.
- * Washing up sponge for drying brushes after rinsing (between applications).
- * Brushes: Art Basics flat (for wetting down paper); large round Rekab Sable Ester Number 12; Roymac round Sable Number 12; Rekab Sable Number 5; Neef long handle rigger Number 6; Art Basics stiff synthetic bright Number 6 (ideal for scrubbing out); fan bristle Number 6 (for texture and positive space grasses).

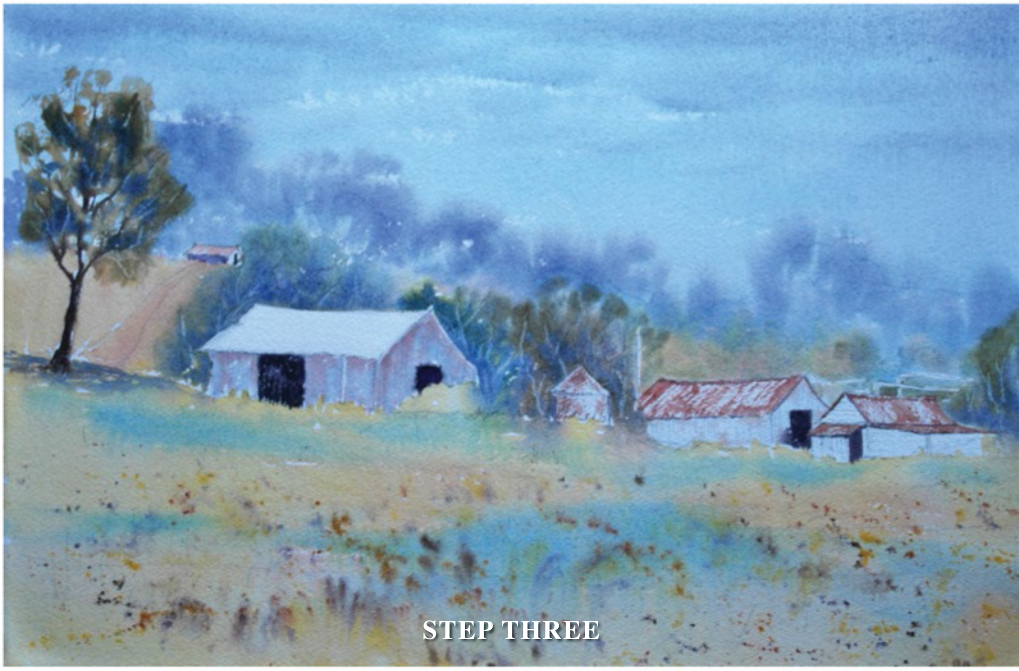
The view in this painting is from the Hawkesbury region, which is known for its atmospheric and beautiful farmland. I decided to infuse the scene with more light than the photograph and to let the viewer see that you can improve a scene with your own impression. I chose to use a limited palette because this creates a harmonious painting; and I used transparent artists' quality pigments.

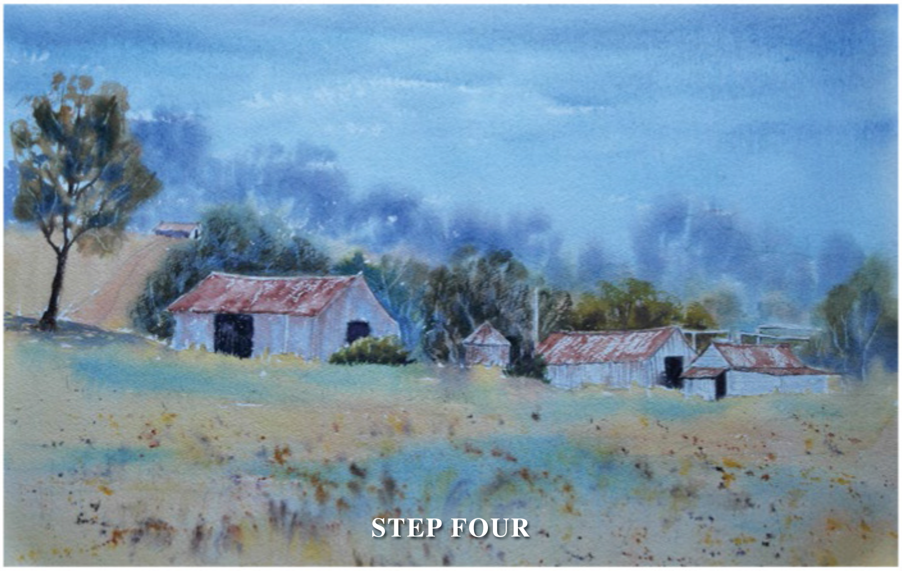
STEP ONE

I commenced by drawing a simplified version of the scene with a 4B clutch pencil on a half sheet of Arches Torchon Rough 300gsm – because I like the rough texture of the paper surface and I feel it's great for an impressionistic style of painting.

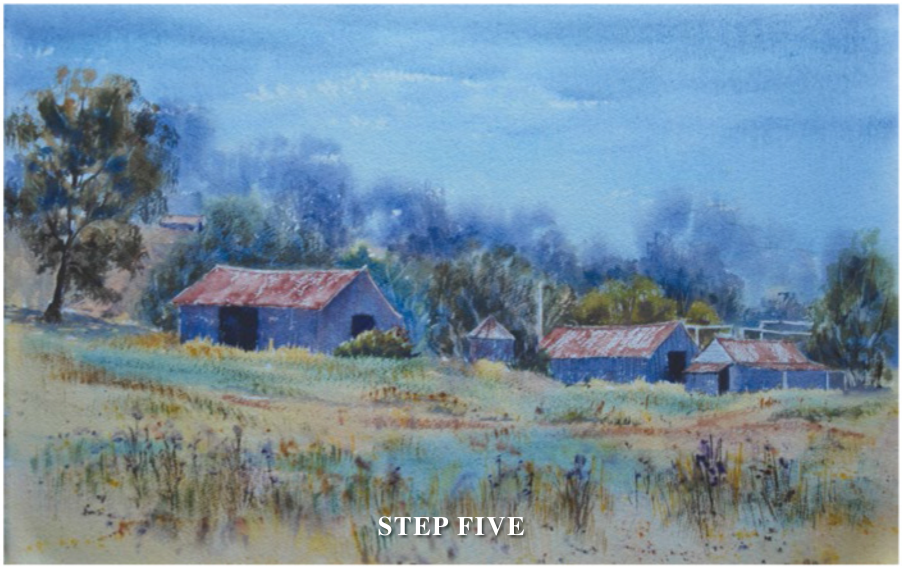
I laid the paper down on Perspex. Starting with the back of the drawing I soaked the paper with plenty of clean water using a large flat wash brush. I then flipped the paper over and soaked the drawing side for a few minutes, before I squeezed out all the excess water from the paper with a clean dry bath towel – pushing my hands over the towel, making sure that the paper remained slightly damp and cool to the touch.

I paint on a sheet of Perspex because this allows me to paint on damp paper, which in turn allows me to paint wet-


STEP THREE



STEP FOUR



STEP FIVE

in-wet and I can obtain some lovely soft edges. As the paper dries I can then achieve some crisper edges where needed. If the paper starts to dry out around the edges, I just give it a spray of water on the back which makes it stretch and relax. I might also gently pat it down with a towel to flatten it again.

This method is ideal: If it's a hot day, there is no need to pre-stretch or tape the paper. It allows you a bit more time for your painting process and also you can achieve soft edges easily. You must wipe up the paint from around the edges of the paper though, because you might find a back run could occur where you definitely don't want one! And if the edges are clean, the painting can be float mounted.

I paint with my board at a 30 degree angle to allow the paint to flow down the paper using gravity.

STEP TWO

Working quickly, I started with an underpainting, wet-on-damp, starting at the top left-hand corner of the paper with a wash of Cerulean Blue, leaving some small whites in the sky for sparkle. I brought this wash down to the middle ground. Next, I painted in some Cobalt Blue Deep over the first sky wash, to create a deeper layer over the top of the sky, allowing this to blend and merge on the paper.

ARTIST'S HINTS AND TIPS

- Use artists' quality materials – buy the best you can afford because cheap materials will hinder your progress and frustrate you.
- Practice often, because this will build confidence.
- Plan your painting and simplify by removing unnecessary details.
- Hold your brush well back down the handle – this will help to keep your work from getting tight. Remember you are not painting a wall in your home, so don't cover all of the paper. Leave some light areas on your paper, for some sparkle; once they are gone, they are gone forever.
- Put the paint on and then leave it alone! Fiddling will create muddy colours.
- Learn to observe and absorb. Try en plein air – this is a great way to paint and will improve your paintings, back in the studio.
- Sketch and draw as often as you can, because a good drawing assists in creating a good painting.
- Put out an ample amount of fresh pigments and make sure you mix sufficient paint. Having to go back and mix more paint, when your painting is starting to dry, is very undesirable … it will cause problems in washes drying unevenly and could create back runs.
- To keep your paintings from looking muddy, keep the number of washes to a minimum – usually no more than three – because this will help to avoid muddy colours. Make sure when glazing that the colour underneath is dry before applying more colour.
- Remember that watercolour will dry approximately 10 per cent lighter, so make sure you get the correct tone first. Go and test your colours on a scrap of paper, before you put them on your painting.
- Attend a workshop with an artist you admire. This will help you immensely in seeing how to paint and will also give you an idea of where you are with your ability compared to other students.

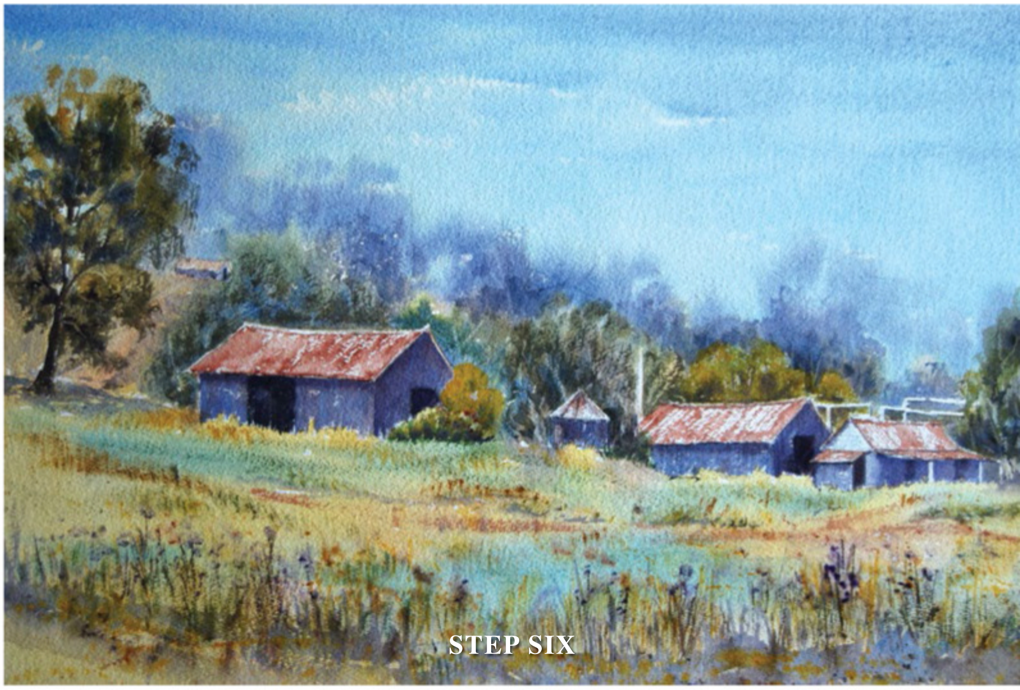
I returned to the middle and foreground and I left the buildings, pole and trellises as negative space – dropping in a mix of Indian Yellow and Raw Sienna (added to tone the yellow down a bit) followed by Light Red. I also added some Cerulean Blue to the yellow mix and allowed it to blend on the damp paper, wet-in-wet, to create a soft green. While the underpainting was still damp (not shiny wet), I returned to the lower part of the sky and created some distant soft edged trees along the horizon with a mixture of Cobalt Blue Deep, Permanent Violet Bluish and a touch of Sepia – to grey it off a little.

Next I mixed a selection of greens created from the Indian Yellow, Raw Sienna and Cobalt Blue Deep for variety. I painted in the trees behind the sheds with these colours, leaving the white of the paper where the trellises and pole were. Before this wash dried, while the pigment was still slightly damp, I scraped back with my knife into the foliage some light areas for branches; and with a rigger brush I pulled some dark branches through the foliage with a dark mix of Sepia and Violet.

STEP THREE

I waited for the shine to go off the paper and while it was still slightly damp, I flicked and splattered into the foreground with a variety of the pigments I'd chosen – some Vegemite consistency pigments and a little water. I protected the painting with some old watercolour paper which I keep for this purpose.

I painted in the left-hand tree using a mix of Sepia and Permanent Violet Bluish for a nice strong dark trunk. I then painted in the foliage using Raw Sienna (using the side of my brush), then dropped in a mix of Raw Sienna and Cobalt Blue Deep for a darker foliage area; followed by some Bluish Purple for shadows. I waited for the shine to go before scraping out some branches in the tree foliage. I allowed it to dry before continuing on to the buildings.



STEP SIX

STEP FOUR

The roof and walls of each building were painted wet-on-dry for a rusty tin effect, with Light Red. I allowed this to dry before I painted on a pale Bluish Purple shadow on the walls of the buildings. I cut down into the yellows in the foreground, for the grasses; and using negative space I created clumps of grasses next to each building. I allowed the work to dry and then glazed another wash onto the sides of the buildings that were more in shadow. I also painted in the darks while the wash was slightly damp, with a creamy mix of Sepia, Permanent Violet Bluish and a touch of Cobalt Blue Deep for doorways and windows. I allowed this to dry and then glazed a bit more of a shadow under the eaves of each building, using the Bluish Purple mix.

STEP FIVE

I painted the foreground where I started some of the grasses using positive space. I used a fan bristle brush, and I double dipped into a creamy consistency of Raw Sienna, Indian Yellow and some of the green mix as well as Light Red. I dry brushed some texture, using the chosen colours, to create interest and to give the appearance of grasses and sticks. I also added some pure Permanent Violet Bluish with the tip of my little finger for thistle flowers and buds.

I decided to scrub out a small area next to the right-hand back corner of the large shed with my stiff synthetic bright brush – in order to place a shrub there using Indian Yellow (for a good contrast of colour). I dropped in some of the Bluish Purple colour for some shadows while the work was still damp.

STEP SIX

I decided to make the left-hand tree canopy come down a little further to create a better shape, with the same colours as before. I dried the painting thoroughly and decided to scrape out (with a scalpel blade) some wire suspended from the pole to one of the buildings.

I put the painting aside where I could view it for a day or two, before deciding that I was happy with it. I finally added my signature, with a complementary colour.

Lastly I rewet the back of the painting and placed it on a board with a clean dry towel on top; then placed another board over it. I weighted the top board with heavy books and left it to dry perfectly flat for a few days. Then it was ready to frame. ■

Visit a Gallery

Looking for some inspiration? Why not plan a trip to a gallery or two? Australia is host to many wonderful art galleries, and it's always a fabulous experience to be surrounded by so many varied works of art, walking around and soaking up the creativity and vision of fellow artists. Here are some of the galleries that we have recently profiled in Artist's Palette.

MORPETH GALLERY

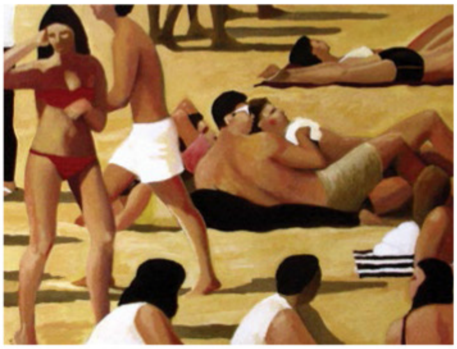
Opened in 1991, Morpeth Gallery specialises in selling only traditional Australian art – landscapes, seascapes and wildlife, by many of Australia's most renowned artists. The artists invited to exhibit their works are all professional, dedicated artists and they must be published artists, or be an artist who has the potential to be published. Art is not a hobby for these artists; it's a business. Visitors coming into the gallery are often awestruck by the calibre of art they see for sale on the walls. Morpeth Gallery's print and collectables section specialises in Australian made pottery, and Morpeth Bears joined the Gallery in 2011, specialising in prime teddy bear brands such as Steiff.

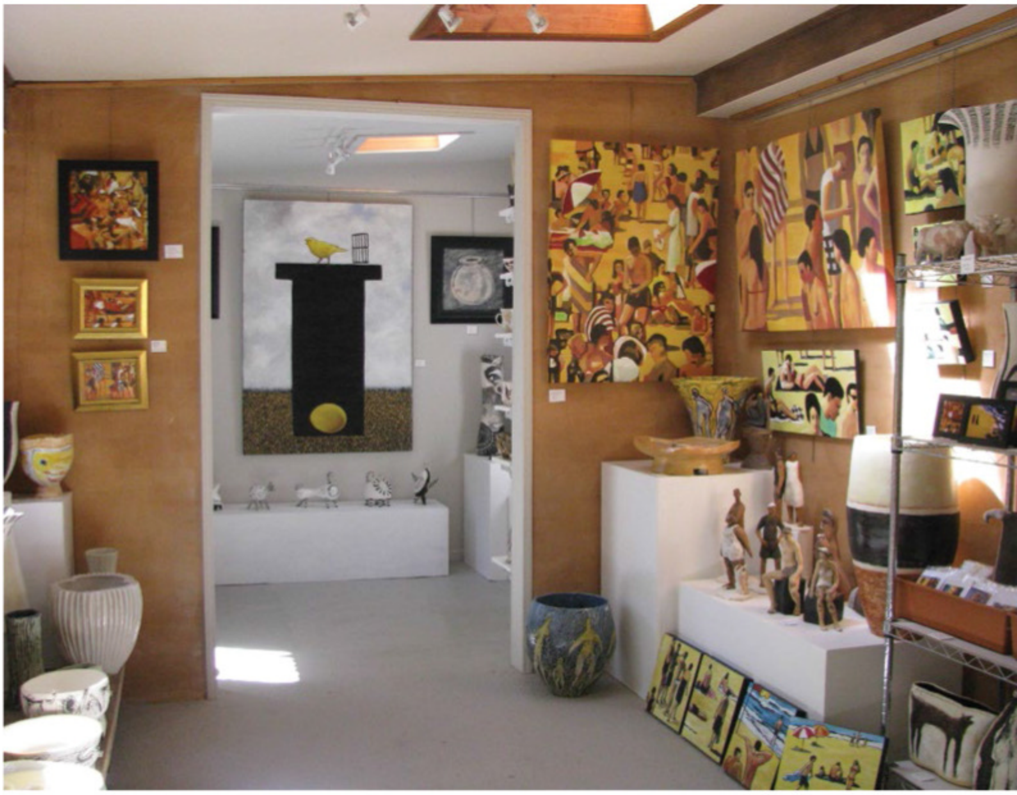
Morpeth Gallery
6 Green St
Morpeth, NSW
Ph: 02 4933 1407
www.morpethgallery.com
www.morpethteddybears.com

FIRED ART GALLERY AND RETREAT

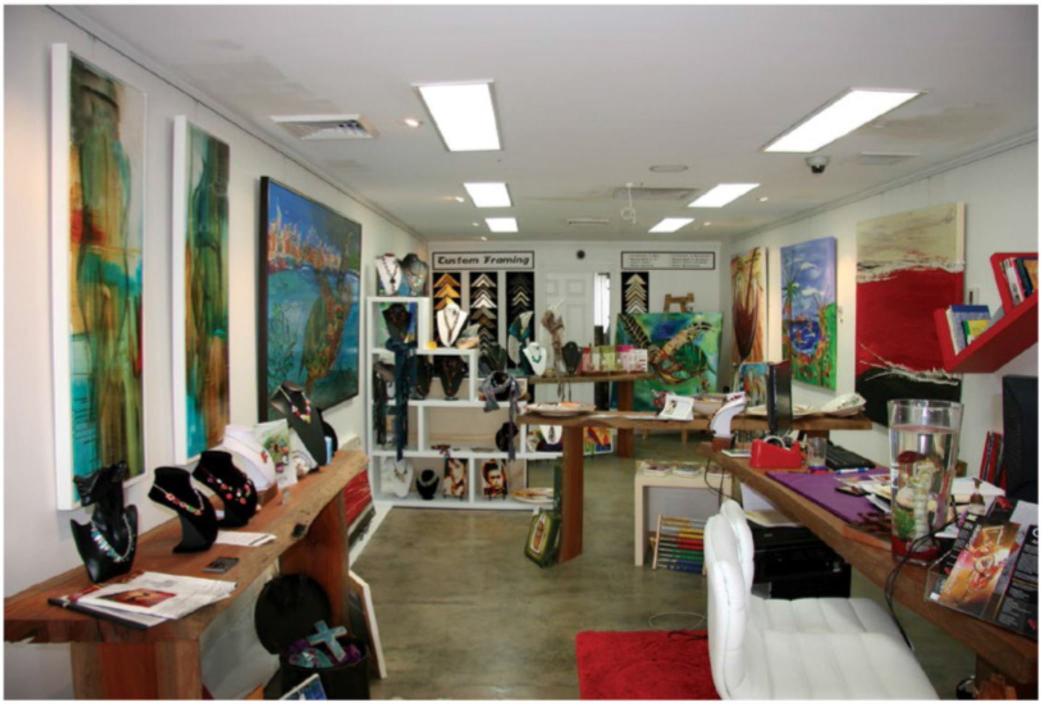
"I am in awe of art made through the ages - for power and beauty that never fades. I feel like a minnow in this river, but I attempt to make art just for myself ... and I do it with clay." Sally Hook

Fired Art Gallery and Retreat
Soldiers Settler's Road
Nambucca Heads, NSW.
Phone 02 6568 1903
www.ozmosis.net.au





SHELENA RUSSELL GALLERIES


Custom Framing

Shelena Russell Galleries
The Heart of Art
GALLERY
Art • Photo • Gift

Shelena Russell opened her own studio gallery in 2003, and today it's still going strong, continuing to only exhibit Shelena's artworks.

It now includes giftware that they manufacturer, and a couple of unique jewellery lines that they import from France and South America.

Shelena Russell Galleries
36 Griffith St,
Coolangatta, Qld
Ph: 07 5536 6559

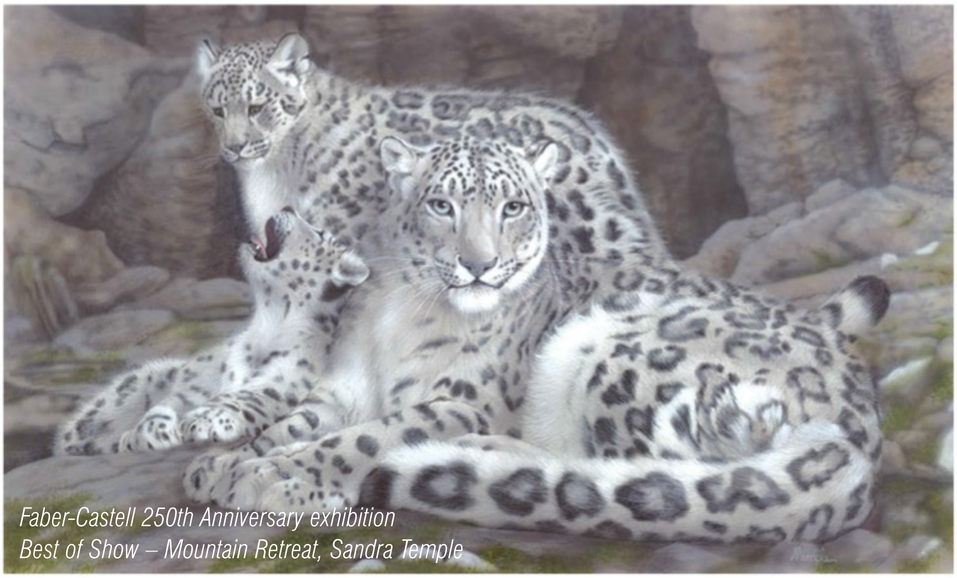
CELL ART SPACE

Cell Art Space is a contemporary art space managed on a voluntary not-for-profit basis and run in the spirit of community cultural development. Established in 2003, it aims to support and exhibit the diverse art practices of all artists. Applications are welcome from individuals, groups and curators.

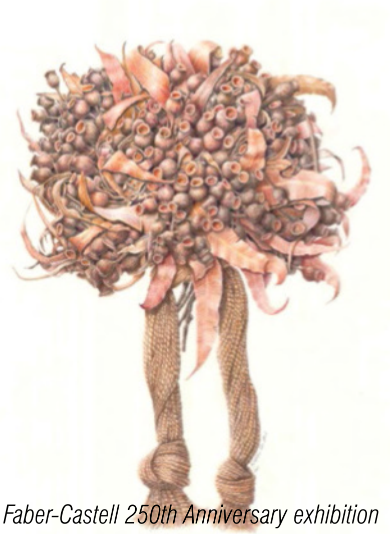
Cell Art Space
109 Lake St
Cairns, Qld.
www.cellartspace.com

Cell
art space

RICHARD RANDALL STUDIO GALLERY



Faber-Castell 250th Anniversary exhibition
Best of Show – Mountain Retreat, Sandra Temple



Faber-Castell 250th Anniversary exhibition
Best Flora – Nola Sindel

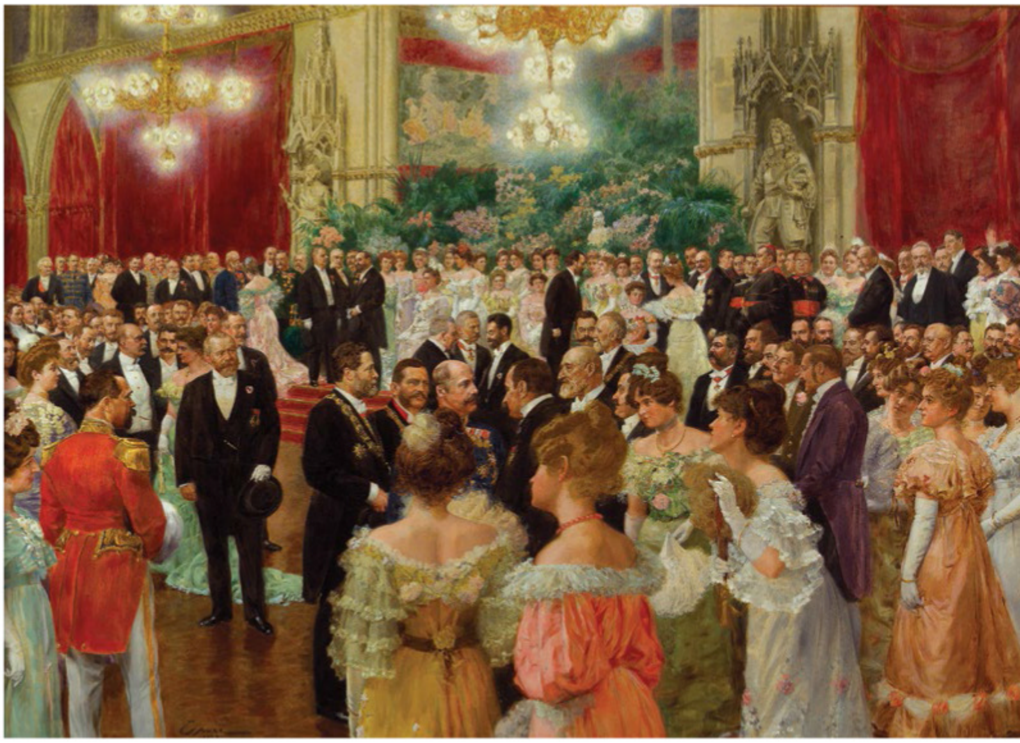
In 1900, George Randall purpose-built a studio for his son Richard, who at the time, was one of Queensland's leading artists. The studio immediately became the creative centre of Richard Randall's life; here he painted prolifically, taught classes and held exhibitions until his death in 1906. In 1988, under threat of demolition, the studio was moved, and in 2008, the studio was again moved to Brisbane Botanic Gardens where it has been restored to National Trust standards and is now open as a gallery space.

Richard Randall Studio Gallery
Mt Coot-tha Botanic Gardens
Toowong, Brisbane.

NATIONAL GALLERY OF VICTORIA

Founded in 1861, the National Gallery of Victoria is Australia's oldest public art gallery.

National Gallery of Victoria
180 St Kilda Road,
Melbourne, Vic.
03 8620 2222
www.ngv.vic.gov.au

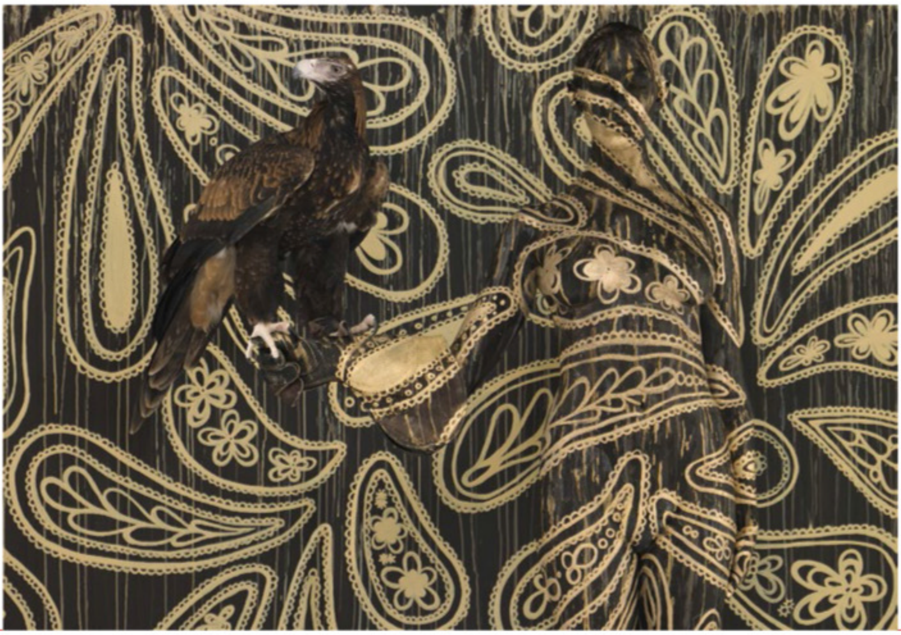


Right: Wilhelm GAUSE, Germany 1853–1916. Vienna Municipal Ball 1904, Watercolour and oil on cardboard. 62.0 x 88.0cm. Wien Museum, Vienna. Commissioned by the City of Vienna, 1904.

FRANCES KEEVIL GALLERY

The Frances Keevil Gallery opened in Double Bay in 2007, after 15 years working within the arts industry. We represent an exciting group of emerging and mid-career artists, illustrating the current vitality of primarily Australian art. The gallery hosts regular solo and curated mixed exhibitions, and provides an ongoing service to clients and artists with a comprehensive stock room. The mediums include: paintings, sculpture, limited-edition prints (signed and numbered graphics, original art on paper and ceramics.

Frances Keevil Gallery
Bay Village, 28-34 Cross St
Double Bay, NSW.
02 9327 2475
www.franceskeevilart.com.au



ONE HUNDREDTH GALLERY

one hundredth gallery is an easy-going and enjoyable exhibition space dedicated to the exhibition and sale of artwork by aspiring and emerging artists. We also work with established artists who are trying something new. Our gallery exhibits all traditional forms of art such as painting, drawing, photography, printmaking, sculpture, and installation art, and is equally interested in exhibiting fashion, jewellery, craft, film, street art and any other forms of creativity.

one hundredth gallery
49 Porter St
Prahran, Vic.
Ph: 0413 001 234
www.100thgallery.com

ALSO SHOP ONLINE
www.sunpbl.com.au

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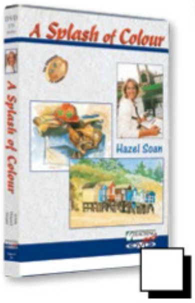
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Hazel Soan
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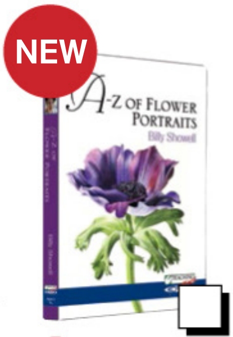
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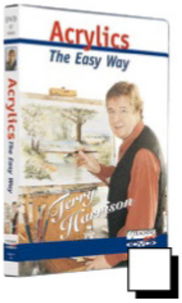
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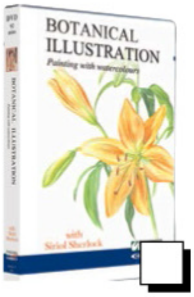
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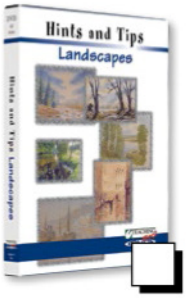
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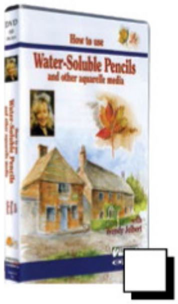
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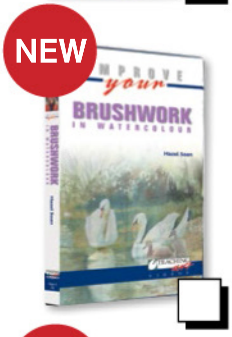
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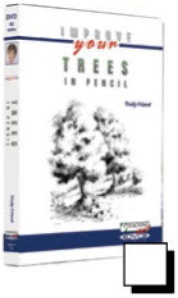
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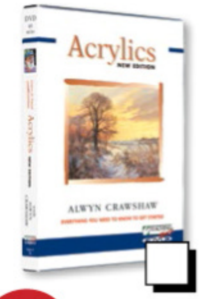
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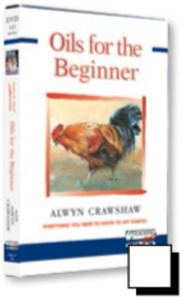
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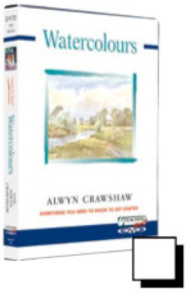
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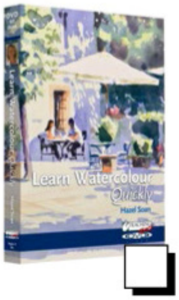
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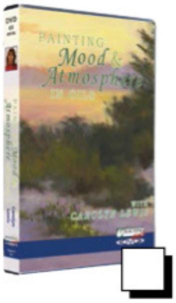
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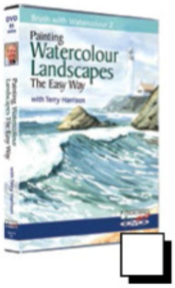
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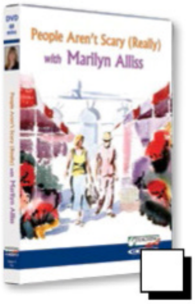
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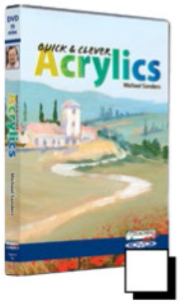
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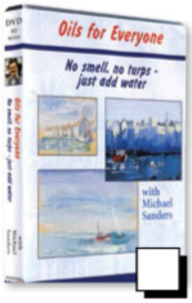
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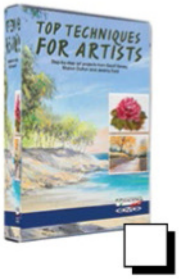
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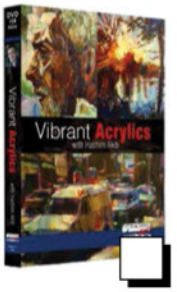
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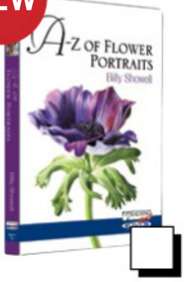
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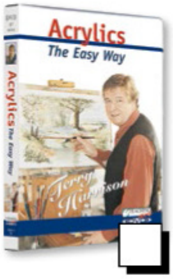
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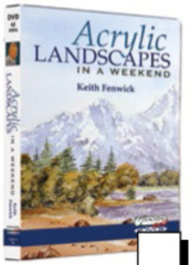
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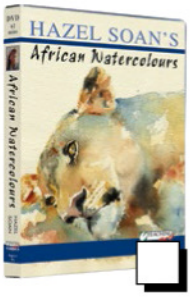
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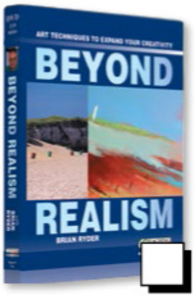
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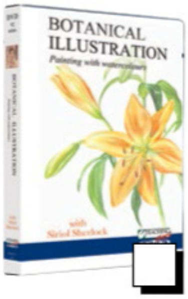
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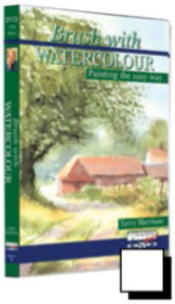
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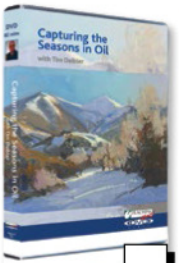
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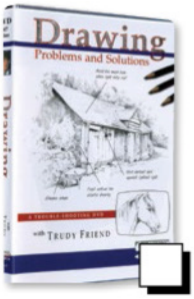
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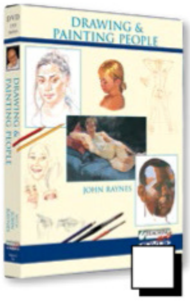
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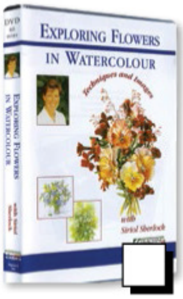
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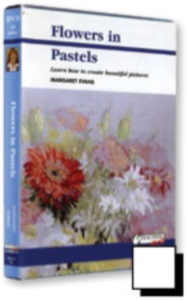
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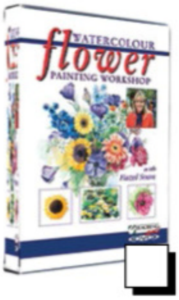
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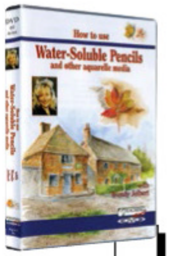
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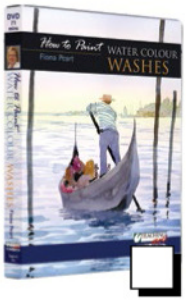
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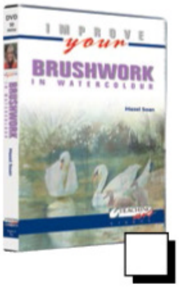
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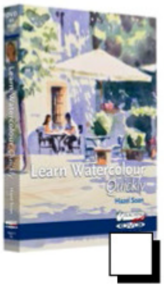
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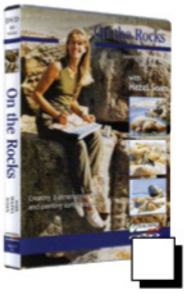
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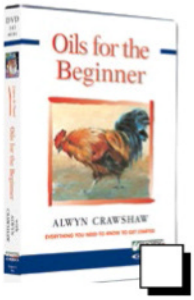
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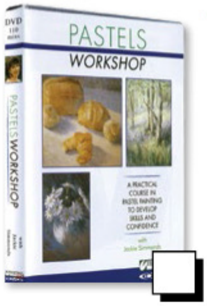
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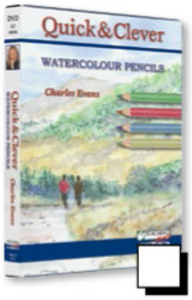
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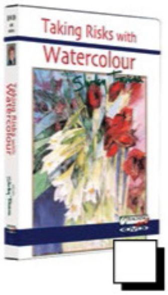
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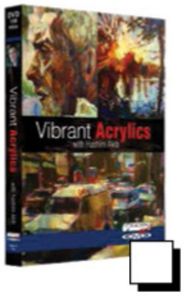
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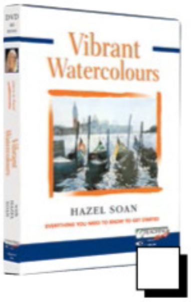
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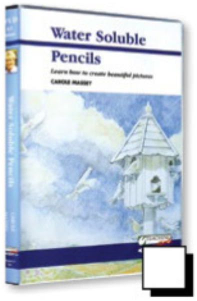
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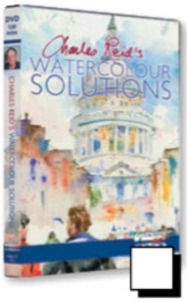
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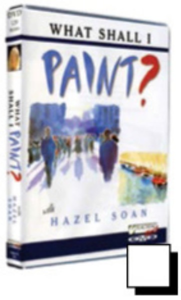
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